

# TABOO - TRANSGRESSION - TRANSCENDENCE

## in Art & Science

papers - posters - artwork presentations

## Book of Abstracts



Interdisciplinary Conference  
Corfu, Greece | 25 May - 4 June 2017



11<sup>TH</sup> AUDIOVISUAL ARTS FESTIVAL  
IONIAN UNIVERSITY  
FACULTY OF MUSIC & AUDIOVISUAL ARTS  
DEPARTMENT OF AUDIO & VISUAL ARTS



# TABOO - TRANSGRESSION - TRANSCENDENCE

## in Art & Science

The Department of Audio and Visual Arts of the Ionian University organizes for the second year in a row the interdisciplinary conference "**Taboo - Transgression - Transcendence in Art & Science**", including theoretical and artwork presentations.

The **conference** focuses: a) on questions about the nature of the forbidden and about the aesthetics of liminality - as expressed in art that uses or is inspired by technology and science, b) in the opening of spaces for creative transformation in the merging of science and art. This year's conference is inspired by the work of the pioneers who challenged the linear thinking towards spatial arts and time-based media and the ones who were able to transcend the illusion of reality and the confines of technology. It is dedicated to all those who keep pushing the limits further than the next gadget and understand the essential role of fantasy when synchronized with reality. One step further, one more time, knowing that the truly opening dimension might be towards the voyaging of consciousness.

Organized within the framework of the 2nd International Interdisciplinary Conference "Taboo-Transgression-Transcendence in Art and Science", by the Ionian University, two **exhibitions** were integrated in the program of the 11th Audiovisual Arts Festival. The first of these includes scientific presentations through **posters** and is organized by the Ionian University in conjunction with the A-Club of the Planetary Collegium, Plymouth University. The second one, "**Body Esc**", aims to induce a brief reflection on the meaning of the body in the digital and biotechnological age. It features artworks in photography, video and installations created by Greek and international artists.

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## Exhibitions curation:

Body Esc: **Dalila Honorato**, Assistant Professor Ionian University  
**Marina Papatotiriou**, Curator National Gallery of Art - Corfu Annex  
**Tania Tsiridou**, Adjunct Instructor Ionian University  
 Poster Exhibition: **Katerina Karoussos**, Director of the A-Club - Planetary Collegium.

## Graphic design:

**Ioanna Logaki**, MA Digital Arts, Ionian University

## Website:

**Andreas Giannakouloupoulos**, Assistant Professor Ionian University

## Guest Speaker

**Aristarkhova, Irina**  
University of Michigan, USA



## Eating the Mother

[EN]

In this presentation I will use an amazing work of performance artist Jess Dobkin *The Lactation Station Breast Milk Bar* (2006-2016) to theorize the mother / child relation as one of cannibalism. This particular formulation of cannibalism will challenge its established theorizing (Derrida, for example, or more recent notion of necrophilia), which has never considered gestation and viviparity, focusing only on Being as one toward death, and not as one who is born. In the work the artist served breast milk provided by donors to her audience members using an aesthetic of a hip bar. I will show video and images from the work's iteration in 2016. The questions prompted by Dobkin's performance, especially its hidden and non-spectacular elements, will be: What does it mean, to eat the mother? Do we all start as cannibals in order to be born? Is a medical term "autophagy" more appropriate rather than (self) cannibalism? What is the self and non-self in viviparity and human generation (is mother eating herself or the other eating her), philosophically speaking? I will argue that this is one form of cannibalism that has been practiced under the radar of human notions of transgression and taboo, and that the work of most recent artists, such as Jess Dobkin specifically, is transformational for our understanding of those terms.

**Irina Aristarkhova** is the author of *Hospitality of the Matrix: Philosophy, Biomedicine, and Culture* (Columbia University Press, 2012) and Associate Professor of Art & Design, History of Art and Women's Studies at the Penny. W. Stamps School of Art & Design, University of Michigan, Ann Arbor. Prior to moving to the US, she led a Cyberarts Research Initiative at the National University of Singapore and taught at Lasalle College of the Arts.

She blogs at [www.russianfeminist.com](http://www.russianfeminist.com) exploring issues of Soviet and post-Soviet culture from a comparative feminist perspective. Her writing has been translated into Romanian, German, Chinese, Dutch, Serbian, Slovenian, Portuguese and Greek.

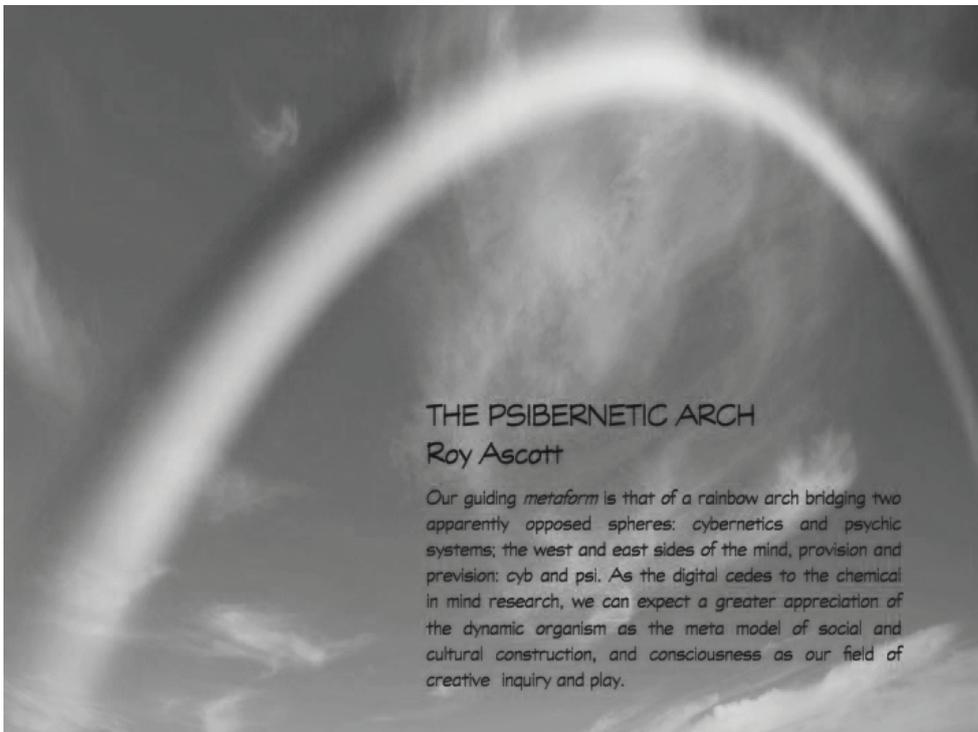
Longer cv: [http://stamps.umich.edu/people/detail/irina\\_aristarkhova](http://stamps.umich.edu/people/detail/irina_aristarkhova)

## The Psibernetic Arch

[EN]

Guest Speaker

**Ascott, Roy**  
Plymouth University, UK



Recipient of the Ars Electronica Golden Nica Award for Visionary Pioneers of Media Art 2014, **Roy Ascott** has shown at the Shanghai Biennale, Venice Biennale, Biennale do Mercosul Brazil, European Media Festival, Musée d'Art Moderne, Paris, etc. His seminal projects include *La Plissure du Texte* at Electra, Paris 1984, (Second Life versions in 2010, 2012), and *Aspects of Gaia* Ars Electronica, 1989. His retrospective *The Syncretic Sense* was shown at Plymouth Arts Centre, 2009; at the Incheon International Digital Art Festival, Korea, 2010, and at SPACE, Hackney, London, 2011. *Roy Ascott: Syncretic Cybernetics* was part of the Shanghai Biennale 2012. *Roy Ascott: The Analogues*, Plug-In ICA Winnipeg in 2013. His work is in the Tate permanent collection.

He is President of the Planetary Collegium (World Universities Forum Award for Best Practice in Higher Education 2011), and the DeTao Master of Technoetic Arts at the Beijing DeTao Masters Academy in Shanghai; Honorary Professor of Aalborg University, Copenhagen, and University of West London.

In 1960s London, he established the radical Groundcourse at Ealing and then Ipswich, and taught at the Slade, Saint Martins and the Central Schools of Art. In the 1970s he was President of Ontario College of Art, Toronto, and later Vice-President of San Francisco Art Institute. He was Professor of Communications Theory, University of Applied Arts, Vienna, in the 1980s, and University of Wales Professor of Interactive Arts in the 1990s.

He is a graduate of King's College, University of Durham.

He lectures and publishes throughout the Americas, Europe, Asia and Australia. Founding Editor of *Technoetic Arts* (Intellect), and Honorary Editor of *Leonard* (MIT Press). His books include: *未来就是现在: 艺术、技术和意识* [The Future is Now: Art, Technology, and Consciousness], Gold Wall Press, Beijing, 2012; *Telematic Embrace: Visionary Theories of Art Technology and Consciousness*, University of California Press, 2003. *테크노에틱 아트* [Technoetic Arts]. Yonsei University Press, 2002. *텔레마틱스 : 新しい美学の構築に向かって*. [Art & Telematics: toward the Construction of New Aesthetics] NTT, Tokyo, 1998.

He advises new media centres, festivals and juries throughout Europe, Australia, Brazil, Canada, China, Japan, Korea, the USA, CEC and UNESCO. He is a Doctor Honoris Causa of Ionian University, Corfu, Greece.

Webpage: <https://www.plymouth.ac.uk/staff/roy-ascott>

## Guest Speaker

**Carnie, Andrew**

Southampton University, UK

**A Change of Heart**

[EN]

**“A talk on new art work based on notions of inter-corporeality gleaned from a study on the psychic well being of heart transplant patients”.**

In a strange way the anatomical studies of Galen left us in that time part baboon, part dog, part oxen, part man, a ‘hybrid body’. We tend to have an understanding of ‘our selves’ from the information around us, particularly currently from science. Galen dissecting animals rather than the human cadaver made analogies and made us amalgams for a time; we acquired a two-part jaw, and a connecting passage between the ventricles of the heart.

Galen had proposed ‘holes’ between the ventricles as his theory that arteries from the left ventricle carried pure blood to the brain and lungs while the right ventricle supplied lower organs like the stomach and kidneys necessitated connections between the ventricles; so he ‘found them’. Galen’s authority was so ubiquitous that for 1400 years’ subsequent anatomists said that they too had found these links.

Through Vesalius’s disciplined approach to anatomy, with rigorous human dissections in Padua in the mid 1500’s we understand more of the body as a singular entity truer to its real form, and he created a new climate in which anatomists trusted only their own observations and explored the body a new, creating a better picture.

In the modern hospital heart transplant patients when asked of their state of well being when they return for examination in the clinic show signs of being extremely well, appreciative of the effort and sacrifice that has made their continued life possible. However, anomalies to this belief showed up from time to time, reports from home suggested a different truth, but one that was suppressed; the Cartesian type view that switching the heart was simply like swapping the pump in a car prevailed. On the hunch that there was more to the anomalies and trying to look a new at the issues researchers at the Toronto General Hospital have interviewed transplant patients in their own homes, post transplant, regarding their psychic wellbeing. The results are interesting and diverge from the customary orthodoxy.

The findings suggest that all is not so well. Transplant patients subsequent to the operation often develop unexpected complications or fail to keep a grip of their sense of identity. The recipient’s sense of self as a bounded and unique individual is disrupted through the transplant process; some suffer a sense of ‘in-betweenness’, a sense of ‘hybridity’. The long-term purpose of the study is to give better advice to patients so they can navigate psychologically the issues involved in such a traumatic procedure. Maybe also for all of us extrapolating from the study, questions of the status of the normative-self, the singular ‘I’ might be made; maybe a sense of self as more fluid and inter-corporeal is more useful.

The talk will endeavor to examine the study and discuss how artists working alongside the PITH, (Process of Incorporating the Heart), research team, used the data on the psycho-social wellbeing of the patients to develop new work for a series of ongoing exhibitions. The exhibition Hybrid Bodies, has had workshop outings at YYZ, Toronto, The Black Box, Concordia University and was exhibited fully at the Digital Media Centre PHI, Montreal in early 2014 and at KKW, Leipzig in Germany in 2016.

**Andrew Carnie** is an artist and academic. He is currently part of the teaching team in Fine Arts at Winchester School of Art, University of Southampton, England. He was born in 1957. He studied chemistry and painting at Warren Wilson College, North Carolina, then zoology and psychology at Durham University, before starting and finishing a degree in Fine Art at Goldsmiths College, London. Andrew then completed his Masters degree in the Painting School, at the Royal College of Art. He has continued as a practicing artist ever since. In 2003 he was the Picker Fellow at Kingston University.

His artistic practice often involves a meaningful interaction with scientists in different fields as an early stage in the development of his work. His work has been exhibited at the Science Museum, London, the Natural History Museum, Rotterdam, the Design Museum, Zurich, at Amnesty International Headquarters London, at the School of Hygiene and Tropical Medicine, London and Exit Art, in New York, the Williams College Museum of Art, and the Great North Museum, Newcastle, and the Pera Museum, Istanbul, Dresden Hygiene Museum, the Morevska Gallery in Brno, Babel Gallery, Norway.

Webpage: <http://andrewcarnie.org.uk/>

## The path towards immortality: a collaboration on the intersection of art and science

[EN]

Immortality has been a long held objective of artists and scientists alike. Bronze statues, anti-aging creams, and cryopreservation are among the different avenues that have been pursued with the aim of achieving immortality. Recent advances of biomedical research allowed a more literal achievement of immortality – through the understanding of cancer biology. Indeed, cancer cells, in order to acquire their persistent ability to keep proliferating without evidence for senescence are often referred as immortal cells. Some of those cancer cells achieved widespread dissemination and de facto immortality – it is the case, for instance, of HeLa cells derived from Henrietta Lacks. We, an artist and a biomedical researcher, developed a collaborative project exploring the opportunities offered by biological materials in the visual arts. This has led to the development of Immortality for Two. In this project the artist and her collaborator (her partner) immortalized each other white blood cells. This was achieved by introducing cancer-inducing genes in those cells using a viral vector. The immortal cells, although derived from two people in love, cannot be together. This perpetual isolation is due to the fact those cells derive from immune cells involved in the body defense and, as such, would reject cells from a different person. Thus, immortality, as always, comes at a price – and that price is isolation. The live cells are exhibited in the absence of any visible lab equipment, and the tension created by their isolation is emphasized through two live projections of the growing cells that partially overlap. Only in the virtual space of their projection the immortal cells can interact.

Guest Speaker

**Graça, Luis**

University of Lisbon, Portugal



**Luis Graça** has an MD from the University of Lisbon, Portugal; and a PhD in transplant immunology from the University of Oxford, UK. He developed his post-doctoral research first in Oxford and later at the Institute for Child Health Research, in Perth, Australia. He is currently Associate Professor at the Lisbon Medical School, directing a research group in cellular immunology at Instituto de Medicina Molecular. His most significant scientific contributions have been related with the development of strategies to teach the immune system not to reject transplanted organs, also known as immune tolerance. Currently he is extending his findings to the fields of allergy and autoimmunity (where the immune system attacks its own body). Luis Graça is author of more than 60 peer-reviewed publications, cited over 2500 times, three patents, and co-founder of Acellera Therapeutics. Besides his scientific research he has been interested in the intersection between art and science. In this field Luis Graça has collaborated with several artists, including a long-term relationship with Marta De Menezes, and he is now scientific advisor for Ectopia and Cultivamos Cultura – two Portuguese institutions involved in fostering art-science collaborations. He has three publications in this field, describing the scientist view of art-science interactions.

Webpage: <https://imm.medicina.ulisboa.pt/pt/investigacao/laboratorios/graca-lab/>

## Guest Speaker

**High, Kathy**

Rensselaer Polytechnic Institute, USA

**Waste Matters – You Are My Future: Gut Love**

[EN]

I have been researching Waste Matters – You Are My Future: Gut Love and producing art works concerning gut microbiota and the immune system. As a patient with Crohn's disease, my interest in gut microbiota starts with my own diseased body. Recent developments in medical gut research create a paradigm shift in the treatment of patients, extending beyond our bodies to include ecological systems.

Combining performance, documentation, scientific analysis, data mapping, and sculpture, Waste Matters – You Are My Future: Gut Love will ultimately produce a series of discreet investigations and dialogs around the ecology of gut microbiomes, including a history of shit. Looking at the politics of ecology, this work locates new paradigms of relationships between the biomaterials of our bodies and our environments. What if we lived on a diet including local dirt? What if we could make our own preserved super stool bank? How can you make poop? What are our family microbiome signatures (our family biome crest) and how do we change the microbiomes of our partners, our pets, our friends? Using DIY methods of bio-research, I will look at the breakdown of materials and the reconstitution of them as they are absorbed.

Waste studies is an important field at present — and human waste needs to be included in this exploration. Waste Matters – You Are My Future: Gut Love will open up various ways for people to think about tweaking their immune systems and feeding their internal ecologies. Through biome analysis and mapping to picturing poop, this project presents my last frontier. Having dealt with issues around shit almost all my life, I see my own attempts to make this material invisible reflects our culture's ways of covering waste. This holistic view will allow for dialog between ecologists, biologists, activists, and artists to catalyze the imaginary around the abject.

Keywords: poop, waste, gut microbiome, abject, history of shit

**Kathy High** (USA) is an interdisciplinary artist, educator working with technology, art and biology. In her work, she considers living systems, empathy, animal sentience, and the social, political and ethical dilemmas of biotechnology and surrounding industries. She has received awards including Guggenheim Memorial Foundation, Rockefeller Foundation, and National Endowment for the Arts. Her art works have been shown at documenta 13 (Germany), Guggenheim Museum, Museum of Modern Art (NYC), Art/Sci UCLA (Los Angeles), Science Gallery, (Dublin), NGBK, (Berlin), Festival Transito\_MX (Mexico), MASS MoCA (North Adams), Para-site (Hong Kong). She has had artist residencies with SymbioticA at the University of Western Australia (2009-10), with Finnish Society of Bioart Field Notes/Deep Time/Journey to the Post-Anthropogenic at the Kilpsjarvi Biological Research Station (2013), with Coalesce Biological Laboratory Center at University of Buffalo and Imagin-omics Residency with the DePaolo Lab, USC (2016). High is Professor in the Arts, at Rensselaer Polytechnic Institute, Troy, NY.

Webpage: <http://www.kathyhigh.com/>

## Identity Issues. Where do we come from? What are we? Where are we going?

[EN]

This talk explores the multiple possibilities of artistic approaches that can be developed in relation to Art and Biology in contemporary art practice and research. A special emphasis will be placed on the development of collaborative art and biology projects where the artist has to learn some biological research skills in order to create the artwork. I will discuss methodology and meaning generation to making artworks, a critical making through critical thinking. To situate the inquiry, I will draw upon my own work *Nature?*, *Tetrahymena*, *Un/biased* and hint at the current research projects like *The origin of Species* and *Truly Natural* to question how our biological and cultural commons (for instance how our genetic composition is similar to various other animals, what is and can be considered enhancement and treatment) to challenge our conception of identity individually, as a species and as organisms. I will ask how the artistic manipulation of life shifts our sense of identity to give rise to new forms of (un)identities.

Guest Speaker

**Menezes, Marta de**  
Cultivamos Cultura, Portugal



**Marta de Menezes** is a Portuguese artist (b. Lisbon, 1975) with a degree in Fine Arts by the University in Lisbon, a MSt in History of Art and Visual Culture by the University of Oxford, and a PhD candidate at the University of Leiden.

She has been exploring the intersection between Art and Biology, working in research laboratories demonstrating that new biological technologies can be used as new art medium.

In 1999 de Menezes created her first biological artwork (*Nature?*) by modifying the wing patterns of live butterflies. Since then, she has used diverse biological techniques including functional MRI of the brain to create portraits where the mind can be visualised (*Functional Portraits*, 2002); fluorescent DNA probes to create micro-sculptures in human cell nuclei (*nucleArt*, 2002); sculptures made of proteins (*Proteic Portrait*, 2002-2007), DNA (*Innercloud*, 2003; *The Family*, 2004) or incorporating live neurons (*Tree of Knowledge*, 2005) or bacteria (*Decon*, 2007). Her work has been presented internationally in exhibitions, articles and lectures.

She is currently the artistic director of *Ectopia*, an experimental art laboratory in Lisbon, and Director of *Cultivamos Cultura* in the South of Portugal.

Webpage: <http://martademenezes.com/>

## Guest Speaker

**Nadarajan, Gunalan**

University of Michigan, USA



## Of Laughing Gas and Fecal Transplants: Self-Experimentation in Science and Art

[EN]

The history of science is littered with examples of self-experimentation, ever taunting the sacrosanct principle of scientific objectivity. Sanctorius Sanctorius' dietetic experiments meticulously measuring his own food and excreta over thirty years, Humphrey Davy's delirious adventures testing the effects of laughing gas, Nicolae Minovic who repeatedly hanged himself to develop a forensic understanding of hanging, and Johann Wilhelm Ritter's trials with increasing levels of electrical currents applied to his body – these were all experiments that possibly exemplified a confluence of extreme desperation to prove the validity of one's scientific claims and a willingness to suffer, and even risk death, for one's ideas. After a brief survey of the history of self-experimentation in the sciences, this talk will highlight examples of self-experimentation by artists including Stelarc, Eduardo Kac, Orlan, Marion Laval-Jeantet and the growing number of biohackers who seek to reconfigure their own bodies and processes. The surprising continuities and radical differences between the aesthetics and critical questions that inform artists' self-experimentations and those of scientists will be examined.

**Gunalan Nadarajan**, an art theorist and curator working at the intersections of art, science and technology, is Dean and Professor at the Penny W. Stamps School of Art and Design at the University of Michigan. His publications include *Ambulations* (2000), *Construction Site* (edited; 2004) and *Contemporary Art in Singapore* (co-authored; 2007), *Place Studies in Art, Media, Science and Technology: Historical Investigations on the Sites and Migration of Knowledge* (co-edited; 2009), *The Handbook of Visual Culture* (co-edited; 2012) and over 100 book chapters, catalogue essays, academic articles and reviews. His writings have also been translated into 16 languages. He has curated many international exhibitions including *Ambulations* (Singapore, 1999), *180KG* (Jogjakarta, 2002), *media\_city* (Seoul, 2002), *Negotiating Spaces* (Auckland, 2004) and *DenseLocal* (Mexico City, 2009) and *Displacements* (Beijing, 2014). He was contributing curator for *Documenta XI* (Kassel, Germany, 2002) and the *Singapore Biennale* (2006) and served on the jury of a number of international exhibitions, like *ISEA2004* (Helsinki / Tallinn), *transmediale 05* (Berlin), *ISEA2006* (San Jose) and *Future Everything Festival* (Manchester, 2009). He was Artistic Co-Director of the *Ogaki Biennale 2006*, Japan and Artistic Director of *ISEA2008* (International Symposium on Electronic Art) in Singapore.

He is active in the development of media arts internationally and has previously served on the Board of Directors of the Inter Society for Electronic Art and is on the Advisory Boards of the Database of Virtual Art (Austria), *Cellsbutton Festival* (Indonesia) and *Arts Future Book series* (UK). He serves on the Board of Directors of College Art Association and is on the International Advisory Board of the ArtScience Museum in Singapore. He has also served as an advisor on creative aspects of digital culture to the UNESCO and the Smithsonian Institution. He continues to work on a National Science Foundation funded initiative, *Network for Science Engineering, Art and Design*, to develop and support a national network for collaborative research, education and creative practice between sciences, engineering, arts and design. In 2004, he was elected a Fellow of the Royal Society of Art.

He has served in a variety of academic roles in teaching, academic administration and research for over two decades. Prior to joining University of Michigan, he was Vice Provost for Research and Dean of Graduate Studies at the Maryland Institute College of Arts. He also had previous appointments as Associate Dean for Research and Graduate Studies at the College of Arts and Architecture, Pennsylvania State University and Dean of Visual Arts at the Lasalle College of the Arts, Singapore.

Longer cv: [http://stamps.umich.edu/people/detail/gunalan\\_nadarajan](http://stamps.umich.edu/people/detail/gunalan_nadarajan)

## Designing Life. Designing Grass, Designing Dress, Designing Human

[EN]

In the presentation the author pays attention to the concept of design in reference to somebiotechnological art projects and to the biological fashion design.

In her project *Trust me, I'm an Artist* Špela Petrič shapes the appearance of the grass, which actually means affecting the growth of the grass, shadowed by the artist's body during the hours-lasting performance. The artist designs the grass, not only with her body, but also with the power she exercises over it. To design the plants, to subject other species to him- or herself is a common practice of humans, interested in cultivation. Humans cultivate the natural, which means the "raw" material, particularly the biological matter, and shape it, design it. This does not only mean to shape, i.e. to impose a form, but first of all to conceptualize and manage, i.e. to project and to engineer. In her performance, Petrič challenges the dominating position of the human. The power is being exercised also over herself, because of the long standing pose the performance affects her body, she is being designed through the performance by the power that was originally inflicted by herself, but which has been inflicted for the effects on the lives of the plants. In this loop of domination, the double effect is being achieved only through the symbiosis of both species, human and plant, which are forced to live in a community. It is the community that designs the lives of both. Designing here does not mean shaping, imposing a form to a formless matter, but also means designating, determining the life of the species. Design is in this sense the power over life, i.e. biopower, whereat human is not simply in power of the situation, but is being simultaneously affected by the lives of the other species in the community. Human species is as well subjected to the plant project as is the plant to the human project. It is a double projection, double engineering.

If this poetic art project which designs the grass and the artist challenges the anthropocentricity of the public, fashion design would on the contrary most likely strive after some other ends. The author of the presentation addresses the question of designing in fashion design in this particular moment of today, when ethical design is at rise and the biological engineering has been introduced to fashion design. Finally, the author considers the concept of design in reference to the Bible.

Guest Speaker

**Tratnik, Polona**

Alma Mater Europaea, Slovenia



**Polona Tratnik**, Ph.D., is Dean of Alma Mater Europaea – Institutum Studiorum Humanitatis, Faculty and Research Institute for Humanities, Ljubljana, where she is a Professor and Head of Research as well. She also teaches courses at the Faculty for Media and Communication at Sigidinum University in Serbia, at the Academy of Fine Arts and Design of the University of Ljubljana, at the Faculty of Education of the University of Maribor and at the Faculty for Design of the University of Primorska. She was a Fulbright Visiting Scholar and a Guest Professor at the University of California Santa Cruz (2012). She was a Guest Professor as well at the Capital Normal University Beijing (China), at the Faculty for Art and Design Helsinki TAIK (Finland), and at the Universidad Nacional Autónoma de México (Mexico City). She is president of the Slovenian Society of Aesthetics (since 2011) and an Executive Committee Member of the International Association of Aesthetics. She has authored seven monographs, including *Hacer-vivir más allá del cuerpo y del medio* (Mexico City: Herder, 2013) and *Conquest of Body. Biopower with Biotechnology* (Springer, 2017).

Webpage: <http://www.polona-tratnik.si>

## Guest Speaker

**Valerio, Maria Antonia Gonzalez**

Universidad Nacional Autónoma de México

**Landscapes, environments and limits**

[EN]

For a philosophy of nature that thinks about the construction of reality from an ontological viewpoint, the difference between landscape and environment is significant. It allows to distinguish between a way of being of nature as a configuration related to the entities that dwell in it, and a configuration where nature is not seen according to properties or entities, but as a non-form.

Landscapes and environments are constructed through artifacts (machines of visualization, intervention of relationships among entities, etc.) and can no longer be considered as simple natural, but as bio-artefactual. Artistic practices that work with landscapes and environments, whether transforming them or reinventing them, could be understood as devices of (re)presentation through which a constant transgression and transcendence of the limit is put in scene. The question about how something comes to being is then reframed through these artistic practices that involve natural landscapes and environments, as well as cities and technology-biased worlds.

**María Antonia González Valerio** is a full-time professor of the Faculty of Philosophy and Literature and of the postgraduate programs in Philosophy, Philosophy of Science, Art History and Fine Arts, Universidad Nacional Autónoma de México (UNAM). She works within the research line of ontology-aesthetics and the interdisciplinary line of arts, sciences and humanities, specifically in the field of art that uses bio-media.

She is head of the research group Arte+Ciencia, as well as the leader of the research project Complexity and natural philosophy at the intersection of art and science, linked to the Faculty of Philosophy and Literature UNAM. PAPIIT IN403015. She also co-ordinates the artistic collective "BIOS Ex Machina: Workshop for the fabrication of the human and the non-human" which has exhibited in Mexico, Portugal and Belgium.

She is a member of several national and international research groups; has published over fifty articles in magazines and books in Mexico and abroad.

She is the author of *Cabe los límites. Escritos sobre filosofía natural desde la ontología estética* (2016), *Un tratado de ficción* (2010) and *El arte develado* (2005), and the coordinator of collective volumes such as: *Sin origen/Sin semilla* (2016), *Pròs Bion: Reflexiones naturales sobre arte, ciencia y filosofía* (2015), *Verdad ficcional no es un oximoron. Sobre las relaciones peligrosas entre filosofía y literature* (2011) and *Gadamer y las humanidades I. Ontología, lenguaje y estética* (2007). She has also translated works by Nietzsche, Gadamer and Grondin to Spanish.

She has curated *Sin origen/Sin semilla*, the first transgenic and biotech art exhibition in Mexico; MUAC-MUCA, Roma, November 2012-January 2013, with the support of the UNAM, INBA, CONACULTA, FONCA and Institute of Science and Technology of Mexico City; *Bioartefactos: Desgranar lentamente un maíz MACO*, Oaxaca, 2014; *Estados alterados de conciencia* by Enrique Rosas, Museo de Arte Carrillo Gil, 2014.

She has coordinated and directed several interdisciplinary workshops on art and science: *Artistic Investigations into robots and Plants* (with Laura Beloff IT University of Copenhagen), Mexico, UNAM, 2015; *Antropología del cerdo*, Mexico, UNAM, 2015; *Vida maquinaria. Limitaciones y transgresiones en la relación arte-vida-sociedad*, Mexico, UNAM, 2014; *Origin and Limit. Contemporary Art and Life Sciences on the intersection of Art, Technology and Environment* (with Marta de Menezes), Cultivamos Cultura, Portugal, 2014.

She is the recipient of the Production and Research Support in Art and Media in 2012 from the Multimedia Center of the CENART; of the Production Stimulus Funding EPRO of the National Institute of Fine Arts with the project *Art of the XXI Century*; and a of special support from FONCA for the production of the project *Sin origen/Sin Semilla*, all in 2012. In 2011 she won the National University Distinction for Young Academics in the area of research in humanities.

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## Why I Want to Fuck E.O. Wilson: The Sociobiology of Netporn

[EN]

What do popular Pornstars have to do with Sexual Selection and migrating Populations? How do porn semiotics effect the genepools of the global mating grounds? Are commercial porn producers 'winning' at sperm competition survival strategies by promoting masturbation in strangers, or is porn a tool for maximizing human biomass diversity? Why are so many fetishists obsessed with feet? Is it the inner homunculus and the foot/genital proximity (anatomically in the brain) that makes one in five sexuality players lust for toes, kicking, licking, boot worship or just new shoes? What is the role of private masturbation on the public perception of race? Is the love of anal diversions a retro-fetish from our lizard ancestors? Or, are there discoverable anal obsessive genes, archaic and related to the development of the medulla, which represent instinctual lust for a cloaca? Where is our psychic cloaca? Is there instinctual porn choice and is that what makes E.O. Wilson attractive?

Keywords: Sociobiology, Netporn, inner homunculus, foot fetish, sexual selection, cloaca worship

Guest Speaker

**Zaretsky, Adam**  
Marist College, USA



**Adam Zaretsky**, Ph.D. is a Wet-Lab Art Practitioner mixing Ecology, Biotechnology, Non-human Relations, Body Performance and Gastronomy. Zaretsky stages lively, hands-on bioart production labs based on topics such as: foreign species invasion (pure/impure), radical food science (edible/inedible), jazz bioinformatics (code/flesh), tissue culture (undead/semi-alive), transgenic design issues (traits/desires), interactive ethology (person/machine/non-human) and physiology (performance/stress). A former researcher at the MIT department of biology, for the past decade Zaretsky has been teaching an experimental bioart class called VivoArts at: San Francisco State University (SFSU), SymbioticA (UWA), Rensselaer Polytechnic Institute (RPI), University of Leiden's The Arts and Genomic Centre (TAGC), and with the Waag Society. Last year he taught DIY-IGM (Do It Yourself Inherited Genetic Modification of the Human Genome) at Carnegie Mellon (CMU) and New York University (NYU). He also runs a public life arts school: VASTAL (The Vivoarts School for Transgenic Aesthetics Ltd.) His art practice focuses on an array of legal, ethical, social and libidinal implications of biotechnological materials and methods with a focus on transgenic humans. He is currently a Professor of Media Arts in the School of Communication and the Arts at Marist College and resides in Woodstock, New York.

Webpage: <http://www.emutagen.com/>

## Paper

**Argyrokastriti, Marily**

Ionian University, Greece

I was born in Corfu, Greece in 1973 and I got in 1997 a degree in painting from the Academy of Fine Arts, Brera in Milan, Italy. I am a PHD student at the Audiovisual Arts Dep. of the Ionian University and my academic research, focuses on the subject of the Identity and the Body in Internet art. Since 2001 I've been teaching drawing, painting, history of the art and applied arts in the secondary education, while since 2005 I've been also teaching drawing and painting at the Audiovisual Arts Dep. of the Ionian University. From 1996 up to 2001 I was the publisher of the local history and culture magazine EXIT in Corfu and from 1991 'till 2003 I was secretary of the METEIKASMA cinema club. I have written numerous articles on art and culture for various newspapers and magazines and lately I'm collaborating with the art blog DIMART on subjects of culture and gender. I speak fluently English, French, Italian and I have a fair knowledge of the German language. I am also very active in the social media that constitute also stimuli for my artistic and academic research.

**Moschopoulos, Nikos**

Aristotle University of Thessaloniki, Greece

Nikos Moschopoulos is a psychiatrist, a PhD candidate at Aristotle University of Thessaloniki and a research associate at 3rd Department of Psychiatry. Since 2011, he studies psychoanalytic literature, especially works of Freud and Lacan, is in personal psychoanalysis and also treats patients under supervision. He is a member of the Freudian Association of Northern Greece. Among others, he is interested in politics, philosophy, theology and all types of art. As a human being he constantly makes mistakes, hoping, as Freud said, to discover the whole truth from error to error...

## Transcending the "script": identity in internet art through Deleuze and Lacan

[GR]

"I make, remake and unmake my concepts along a moving horizon, from an always decentered centre, from an always displaced periphery which repeats and differentiates them" G.D.

The concept of identity in post -internet art may be analyzed through the works of the philosopher Gilles Deleuze and the psychoanalyst Jacques Lacan. Although they may seem inapproachable and difficult to be understood, they are indeed liberating as tools for the production of thought. We will refer to the performative works of Lynn Herschman and Amalia Ullman. The common ground that led us to choose these two artists is their dealing with gender and identity issues through the internet and in a very concise way we may say that they render Deleuze's philosophical vision and reflect Lacan's incisive psychoanalytic view.

In psychoanalysis, identities are nothing but identifications. Following and expanding Freud's thought, Lacan distinguished two kinds of identifications. The Imaginary identification, that is rooted in the mirror stage, the mother's image and the significant others through which the Ego and the body image are formed. The Symbolic identification, where, after the mediation of Other, the subject is being "stabilized" in a series of attributes, none of which fully represents it though. Nowadays, it's becoming more and more clear that the Other does not exist, has no coherence, is multiform and self - contradictory. Therefore, the subjects tend to doubt their identities and to look for new ones, hybrid and falsely "new". Behind each identification though, there is always a Real core, the sinthome, where the subject enjoys in its own special way. Studying internet art allows us, in a colorful and interactive way, to venture beyond the treacherous glamor of images and the normativity of signifiers, towards the limits of the Real.

As far as Deleuze is concerned, the concepts of rhizomatic, difference and repetition, constitute tools for the understanding of the expressed identity. More precisely, with the concept of the Rhizome, we refer to the anarchic ramification of a system, and in this way we could use it as a mean of understanding the building of identity, whether the material is culture or information (the fragmentary identity as information). Difference and repetition refer to the randomness in the syntax of subjectivity, the time contraction, and the habit that create many "larval selves", until the moment when memory composes the subject. This confluence of segments resembles the essence of the internet that works as a timeless machine of decontextualising information and recontextualising it in a new random frame, that the artists try to compose in a unified aspect.

Keywords: Deleuze, Lacan, identity, internet art, gender

## Art, Neuroscience and prints- The case of Susan Aldwarth

[GR]

**Athanasekou, Maria**

University of the Aegean, Greece

Science and art have been impregnating and borrowing from each other for ever. Nevertheless, the modern ways in which art is inspired by science could probably be characterised as extreme, in the sense that they step on the expected and use new and often controversial means. Brushes, pencils, scalpels are being substituted with state of the art technologies, interactive media and robotic constructions, with bacteria (characteristic is the case of bioartist Anna Dumitriu), bodily fluids acquired following medical practices (one such case form Marc Quinn's 'blood' sculptures), while the very human skin can be raw material for the creation of art, with the contribution of technology (Aziz + Cucher) or not (Wim Delvoye created a tattoo on the back of the musician Tim Steiner, which was sold by the gallery representing the artist, to a collector. After his death the musician – a kind of living canvas- will be skinned and undergo the process of tanning, his skin with the tattoo on will be framed but till then he will have to pose at the gallery or be 'exhibited' three times a year under contract as a living work of art). Nothing can surprise modern art lovers, since they have seen all sorts of media to be used, rejected, be reborn and be baptized Art. The human brain is one of the last sacrosanct taboos, so far banned from art, to be accessed by Susan Aldworth. Its functions have already been documented and even substituted as art, and so have its photographic images or videos. The very material of the brain though, the tissue, is used to make prints for the first time. The procedure is done through the cooperation of the Hammersmith Hospital and its Brain Bank where Parkinson's is researched.

Transience, identity, conscience, death, life, mental illness, the sense of the self, are some of the issues that interest the artist. Having a background in Philosophy, she studied Engraving and today she is following a complex route including academic teaching, scientific research and artistic creation. As an artist in residence at the Newcastle Institute of Neuroscience she can combine the latest technological developments with art and also look into the various and numerous personal, medical and scientific narratives around human identity and the finite self. Following in the tradition of Leonardo da Vinci she studies the anatomy of the brain, the geography and architecture of its landscape, documenting the daedalic routes of its vessels, arteries and cells. This singular practice takes place through engravings by printing straight from the brain. The artist, for the first time in the history of art, uses the human brain in such a way as to create a postmodern type of memento mori, a kind of portraits of the brain. She has also worked with patients suffering from schizophrenia, epilepsy, though medical technology is just an excuse for her to talk about the great necessity to understand and accept our fragile self, to accept the ephemeron of our human dimension which becomes, at the same time, eternal and holy through art.

Keywords: Art, Neuroscience, engravings, medical technology, prints.

Maria Athanasekou is an art historian\*. She likes telling art stories, to share and communicate through images. She believes that art has a lot of stories to tell, many of which, if not all, concern us or will at some future point of our lives, as long as the field of our existence broadens. (\*She completed a PhD in art history at the School of Architecture of the National Technical University of, an MA in Renaissance Studies at the University of London, Birkbeck College and a BA in Archaeology and History of Art at the National University of Athens, School of Philosophy, Department of History and Archaeology. As a doctoral student she received the National Technical University of Athens Special Account for Research (E.L.K.E.) scholarship for three years. As a BA graduate student she received the Erasmus Programme (European Community Action Scheme for the Mobility of University Students) scholarship and the final year of her studies was attended at St. Patrick's College in Maynooth, Ireland. She has been teaching art history at the University of the Aegean and the University of Western Macedonia, at public and private institutions, as well as at the National Technical University, School of Architecture, the University of Athens-Plato Academy, Lifelong Learning Institutions etc. She has also delivered papers in a number of international conferences of art history which have been published).

## Paper

**Avramouli, Antigoni**

Ionian University, Greece

Antigoni Avramouli is a Ph.D. candidate in the Department of Informatics at the Ionian University. She earned a B.S. degree in Molecular Biology and Genetics at the Democritus University of Thrace, Greece (2010). She has completed an interdisciplinary Master's of Clinical Applications of Molecular Medicine in University of Thessaly, postgraduate study program of the School of Medicine (2012). Research Interests: Her research is mainly focused in the molecular pathways involved in the pathogenesis of neurodegenerative diseases.

**Gonidi, Maria**

Medical Association of Corfu, Greece

Maria Gonidi is a cytopathologist and graduate of Aristotle University of Thessaloniki (AUTH). She worked at the Children Hospital 'Agia Sofia' and Cancer Hospital 'Metaxa'. She specialized in head, cervix and breasts tumors at Hospital Malmö Sweden. She is a holder of MS in Health Services Administration. President of the Medical Association of Corfu. Board Member of the Institute of Scientific Research of the Panhellenic Medical Association. Her research interests include Neurodegenerative diseases – molecular paths- subcellular disorders and the role of mitochondria. Carcinogenesis- molecular paths- subcellular disorders – the role of mitochondria. Reviewer in the Journal of Ophthalmology and clinical research.

**Lambropoulou, Maria**

Democritus University of Thrace, Greece

Dr. Lambropoulou Maria is an Associate Professor at the Laboratory of Histology and Embryology, Medical Department, Democritus University of Thrace. She is extremely active in teaching and research with outstanding engagement and results. She has published > 100 manuscripts in PubMed. As a Pathologist, in Medical Specialty, she studies the histological structure of human tissues. Her clinical work includes Histologic diagnoses of fetal membranes and placentas. Her research is on congenital malformations, virus infections and congenital malformations, diseases of pregnant women affecting the fetus. Pathology of Placenta. Molecular Histopathology.

**Microscopy as a form of art**

[GR]

Art and Science are usually considered as fields of different perception and approach with very little overlap, but when combined, sometimes something unusually beautiful and unexpected can arise. Currently, a major effort is being made to promote the interaction between artists and scientists as demonstrated by some of the most recent grant programs by organizations such as the United Kingdom's Engineering and Physical Sciences Research Council (EPSRC). Occasionally, artists are approaching science with slightly different insights than those expected, but to date there is a gap that is rarely violated despite the extraordinary ideas that may arise from such collaborations.

There can be no doubt that Nature is the greatest inspiration for art and beauty. In many ways, science attempts to reveal the rules and the beauty of nature. Microscopy, as a technique in scientific research, plays a key role in revealing the beauty of nature, a trend that has led some to regard it as a form of art. But can this claim be justified? For the uninitiated, microscopy can be a means of high resolution of nature's creations, while revealing its inherent beauty. The cells - human or non-human - form images and representations of the same beauty as those represented in paintings. Preparations observed under the microscope contain a wealth of information. The aim of the researcher is the correlation of the cellular structure with the functioning of the organism and ultimately with the miracle of life. The aesthetic quality of the images has led many scientists to stand in the artistic nature of microscope properties. But can we say that microscopy, which is essentially a way of acquiring and analyzing scientific data, is a form of art? If art is related to the creation of works by people of extraordinary talent, then microscopy might be seen as art and also as a technique that seeks for the functional disclosure of complex admirers of cellular structures. However, unlike music or painting, microscopy is certainly not a form of art, with the traditional concept of creativity. The question therefore arises as to whether the aesthetic nature of the images revealed by a microscope can be considered as art. A question that is the starting point of this speech.

Keywords: Microscopy, Staining, Imaging Techniques, Forms of Art

## Uncanny Symmetries

[EN]

**Ayiter, Elif**

Sabanci University, Turkey

This text addresses the uncanny aspects of symmetry, especially as they are encountered in visual artifacts that have attained their symmetrical properties through electronic means. The interest for this subject stems from a personal exposure that came about while I was assembling virtual photographs that I had previously taken inside a three dimensional, online, virtual world into complex compositions by means of a desktop image editor. During this work process, I inadvertently came upon a mirror effect, and was immediately struck by a remarkable new visual state that this brought about in the raw photographs that I was working with: Coupled with their three dimensionally virtual nature, I saw that what I had previously seen as the big drawbacks of symmetry – rigidity and stasis – might be aspects that would be worth investigating further here, since I saw that, within the specialized context of the project at hand, the mirror seemed to create a time and space conjunction – a moment of uncanny standstill in which space nevertheless seemed to keep on swelling. As Tsion Avital states in his 1996 article, time comes to a standstill, indeed stops existing wherever perfect symmetry is brought into play. (1996: 41) And yet, this fixed moment may be expanding even as it stops, indeed may acquire perpetual duration. It appears to me to be significant that perfect symmetry, in this instance, has been attained inside a digital medium that allows for perfect duplications, bringing forth a perfect mirroring that adds to the eeriness, to the sense of the unreal, to the uncanniness that the images project. What may also be contributing to the eeriness are the heroes of these mirrored images; namely humanoid avatars who reside in a world that is already outside of what we perceive to be accustomed time and space. Thus, the circumstance that the inhabitants of these pictures belong to an extraordinary locus may also be a factor for them to be fitting so well into the spatial uncanniness of the digital mirror. My interest in the perfect digital mirror has led me to read further on symmetry. Thus, the image series described above will be discussed against a framework regarding the connectivity of symbols principle as it relates to visual art, and what role symmetry plays therein; Wolfgang Pauli's interest in symmetry as a binder of quantum theory and the collective unconscious; and the interplay and mutual dependence between symmetry and asymmetry in bringing forth "a struggle between two opponents of equal power, the formless chaos, on which we impose our ideas, and the all too formed monotony, which we brighten up by new accents"(Gombrich 1988: 114) – all of which will be surveyed with a special eye on Sigmund Freud's 1919 discourse of "The Uncanny," as a possible explanation for the eeriness of the perfect digital mirror.

Elif Ayiter is a designer, educator and researcher whose creative interests are based in three dimensional online virtual worlds and their avatars, as well as in developing and implementing hybrid educational methodologies between art & design and computer science. She teaches full time at Sabanci University in Istanbul. IOBHer texts have been published at academic journals such as the Leonardo Electronic Almanac, the Journal of Consciousness Studies, the Journal of Gaming & Virtual Worlds, International Journal of Art, Culture and Design Technologies, and Technoetic Arts, and she has authored many book chapters in edited academic books. She has presented creative as well as research output at conferences such as Consciousness Reframed, Siggraph, Creativity and Cognition, SPIE, Computational Aesthetics and Cyberworlds.

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## Paper

**Bakogiannis, Konstantinos**

University of Athens, Greece

Konstantinos Bakogiannis studied Electrical and Computer Engineering (National University of Athens) and music (piano, harmony, counterpoint). He is a PhD student in Music Technology and Acoustics (NTUA) and an undergraduate student in the department of Music Studies (University of Athens). He composes music for performing arts, especially contemporary dance.

**Cambourakis, George**

University of Athens, Greece

Dr. George Cambourakis is an Associate Professor at the school of Electrical and Computer Engineering of the National Technical University of Athens. He is the head of the Acoustics Communication and Mass Media Technology Laboratory. For many years President of AES greek branch. He is mainly interested in Electronics, Electroacoustic, Acoustic Design, Communication and Information science as well.

**Semiotics and memetics in algorithmic music composition**

[EN]

In this paper we study whether the sound structures that are products of algorithmic composition are considered as "music". The methods of analysis and evaluation of the music pieces that have derived from mathematical procedures are still under development. Is their "beauty" hidden in the final outcome of the algorithm, or in its conceptual background? What is more important, the creator's approach or the listener's perception? The answers we try to provide are revealed from the tools of semiotics and memetics. We study whether a sound structure, derivative of an algorithm, can act as a signifier of an aesthetic signified, forming a seme. Moreover, we examine whether that seme can be spread as a meme (unit of cultural phenomena).

**Keywords:** algorithmic composition, music memetics, music semiotics, gestalt psychology

**Bardakos, Ioannis**

University of Paris VIII, Paris

Ioannis Bardakos was born in Athens Greece and received the B.S. degree in applied mathematics from the University of Athens and the dual Master degree in Art Virtual Reality from Paris VIII University and the Athens School of Fine Arts. He is currently pursuing the Ph.D. degree at the University of Paris VIII in Aesthetics, Sciences and Arts Technology. From 1997 to 2014 Mr. Bardakos has worked as a digital artist, animation film director and producer. From 2013 to now, he is a tutor and researcher in the HyperMedia Lab of the Athens School of Fine Arts and in the INREV laboratory in Paris 8 University. His research interest include the aesthetic narration in virtual worlds, the development of algorithmic autonomous systems, the transforming of formal mathematical texts and grammar into aesthetic experiences using Virtual Reality technologies, traditional and generative art methods.

**Lioret, Alain**

University of Paris VIII, Paris

Alain Lioret is a Generative Artist and an Associate Professor at "Arts et Technologies de l'Image" (University Paris 8, France) within laboratory INREV (Digital images and Virtual Reality). He has worked for several years in research and application for artificial life and artificial intelligence (connexionism, evolutionism, cellular automata) in the artistic field. He is the author of the books "Émergence de Nouvelles Esthétiques du Mouvement", and "L'Art Génératif". Alain Lioret is a specialist in research & development (innovative techniques in 3D animation, use of dynamics, etc.), and he was involved in a series of relative projects (virtual actors, Attitude Studio R&D, etc.). Alain Lioret works on arts of being's movement and the artificial life, using techniques with biological inspiration: neural networks, genetic algorithms and programming, fractals, simulations of crowd, etc.

**The aesthetics of mathematical anathemas. Division by zero.**

[EN]

The purpose of this research is to correlate the concept of taboo with the notion of the prohibited and the illegal in formal systems. Our interest lies in the mathematical act of dividing by zero. This usually prohibited act of division is connected with the idea of the undefined, the infinitely small or large, the paradox and the absurd. The act of dividing by zero is portrayed, and depicted using algorithmic graphing techniques of visualisation. These representations are then being adapted, reinterpreted and criticised as formalistic artistic creations of the illicit, the forbidden and the anathema in mathematics. The visual content is analysed particularly focusing in the manner with which our visualisation systems tend to detour the areas where the mathematical illogicality occurs. This incapability to picture the unnamable is a main point of this research blending theoretical and practical examples. Our goal is to approach the aesthetic qualities of these deviations. In a social context, a taboo consists of an action that falls into the category of the impermissible. In mathematics both actions and their description use the same system of representation, the mathematical language. Our methodology for this research is centered in this language and combines an interdisciplinary blending of mathematical, algorithmic systems for audio and image visualisation, and comparison of similar taboo subjects from other non-mathematical domains.

**Keywords:** Art, mathematics, division, zero, aesthetics

## To Transcendence through Destruction: a Figure from Ghost in the Shell (1995)

[EN]

**Belloni, Giulia**

La Sapienza University of Rome, Italy

Ghost in The Shell (Mamoru Oshii, 1995) is rightly considered one of the pillars of Science Fiction both for its compelling story, capable of rising multiple philosophical questions, and for its innovative visual style, that influenced many movies to come – recently this has become even more apparent because of the announced Hollywood remake, that raised many problems about representation and whitewashing in cinema productions.

As it has been already rightly pointed out (Carl Silvio, *Refiguring the Radical Cyborg in Mamoru Oshii's Ghost in The Shell, 1999*), however, the movie brought to the table many questions that found only shallow innovative answers, conveying rather conservative images of the female body in its transformative trajectory, reinforcing gender binary ideas.

My paper will challenge the above interpretation by choosing the peculiar method of suspending the meaning as it stems from the filmic object as a whole, dissecting it into scenes that allow new constellation of sense to shine through, following Benjamin's favor for the fragment. Thus the sequence that will be analyzed in detail is the one in which the protagonist, on its own quest for self definition, while battling with her body against a disruptive machine (Banu Bargu, *Starve and Immolate: the Politics of Human Weapon, 2014*), she goes through a monstrous transformation that appears on the screen as a powerful manifestation of engendered inner strength that, ultimately, leads to the disruption of the cyborg body and to what it seems to be the biggest failure: death. However, what seemed to be a battle for power, was instead a battle for a superior form of relationship with another mysterious Artificial Intelligence, that leads to a new birth through the realization that identity is a compound of personal beliefs and fruitful interactions between individualities and their surrounding environment.

In conclusion, the paper would outline how the figure of the cyborg, and especially the female cyborg, as a site of human making influenced by the male gaze, is a battlefield that can open up endless possibilities for resistance and new inventions. In fact, the post organic body (Teresa Macrì, *Il corpo postorganico, 2006*) of the cyborg can be seen as a figure for gender (Donna Haraway, *A Cyborg Manifesto, 1991*) and race divides (Despina Kakoudaki, *Anatomy of a Robot, 2014*) that reproduce the symbolic economy informing the material economy of exclusion and exploitation. Nonetheless, the parabola of the cyborg character, in her quest for autonomy and self awareness, also can tell us something new about societal dialectics: imagination, as an engine for action (Elaine Scarry, *The Body in Pain, 1985*), can not only determine making and unmaking – that often translates on a material level as "making and reforming", with the ultimate goal of preserving the status quo – but, through disruption as performative re-making, can tear down previous boundaries set by the body/mind dichotomy that categorize beings into female/male, dis-human/human.

Giulia Belloni received her Master's Degree in Aesthetics at La Sapienza University of Rome. Interested in film studies, border studies, gender and queer studies, she is focused on the relationship between aesthetics and politics, following Jacques Rancière thought. Her dissertation concerned the political turmoil of Taksim Square (2013) in Turkey and how it is related to political engagement of New Turkish Cinema. She recently completed a Master in Environmental Studies at Roma 3 University, with a paper regarding the colonial origins of cartography and the play between representation and ideology, that will be published on the official university press.

## Paper

**Buiani, Roberta**

ArtSci Salon, Toronto

Roberta Buiani is an interdisciplinary artist, media scholar and curator, and the co-founder of the ArtSci Salon at the Fields Institute for Research in Mathematical Sciences. Her work balances theoretical and applied research at the intersection of science, technology and creative resistance. She

is interested in exploring how scientific and technological mechanisms translate, encode and transform the natural and human world, and how these processes may be re-purposed by relocating them into different venues. Her upcoming project, The Cabinet Project, is a distributed exhibition: 13 artists will revitalize 11 cabinets across the U of T campus with installations at the intersection of Arts and Science.

**In Vivo: ArtSci practices in unexpected spaces**

[EN]

Located at the entrance of science departments, in proximity of laboratories, or in busy areas of transition, many cabinets and showcases at universities and scientific institutions lie empty or underutilized. Some contain outdated conference posters, or dusty scientific objects that have been forgotten there for years. Others lie empty, like discarded furniture on the curb. The ceaseless flow of bodies walking past these cabinets – some running to meetings, some checking their schedule, some immersed in their thoughts – rarely notice them. The neglect of these cabinets seems to confirm well-established ideas about science institutions as reclusive spaces where secrecy reigns, and communication with the outside world is either underappreciated or prohibited. But at a closer look, this is not the case: those seemingly ignored and neglected cabinets have fascinating and compelling stories that speak to their mobility, their past uses and their owners; laboratories in their proximity burst of excitement and boredom, frustration and euphoria, their machineries being constantly fabricated, rethought, dismantled or replaced; in these laboratories, individuals, objects and instruments come to life in complicated ways. These objects, human relations and stories are forming complex ecologies that are very much alive. The Cabinet Project (Apr.6-May 15 2017) seeks to uncover these affective and material ecologies. Between October 2016 and March 2017, Thirteen artists active in a variety of practices at the intersection of Art and Science (bioart, kinetic art, electronic art, sound art, visual art) were asked to interact with scientists whose practice unfolds in the proximity of these cabinets and with the objects and instruments they work with and produce. This resulted in a distributed exhibition featuring eleven interdisciplinary installations. In this presentation, I wish to reflect on this project as a new artistic and curatorial practice offering an immersive (in vivo) approach able to produce a different experience of what it means to collaborating across the arts and sciences. The Cabinet Project encourages the audience to break and transgress distanced and impersonal ideas of the gallery as a white box where the artwork is an aestheticized representation (or an enactment) of a scientific activity or a specific collaboration; it forces the audience to look beyond the artwork as a finished object and to start conceiving of it as only one phase in a much more complicated and complex process. Employing a combination of offline and online media, documentary techniques and physical excursions, the Cabinet Project asks the audience to approach the exhibition as a dynamic, constantly transforming piece, and by engaging directly with the spaces where scientific research, its people and its instruments converge during their communicative act with the arts. In fact, at the core of the project is a belief that only by experiencing things in their physicality and liveliness, by interacting with human and more-thanhuman protagonists, one can fully grasp the entanglements of sometimes evident, sometimes hidden, sometimes imagined naturecultural geographies behind the official narratives, the closed doors, and the semi-empty corridors animating the spaces surrounding the cabinets.

## Tracing the Origin of Art and Science in Greece: The case of Roussos Koundouros

[EN]

**Chalkou, Maria**  
Ionian University, Greece

This proposal focuses on Roussos Koundouros, eldest brother of the acclaimed film director Nikos Koundouros, a respected and influential, though controversial, personality who developed multifaceted activity during his career. More particularly, it examines his pioneering work as a documentarist and the initiatives he undertook in order to establish and promote the concepts of scientific and educational film in Greece. In 1959, as a result of ongoing attempts as early as 1953, he founded the 'Institute of Educational and Scientific Cinema' (IMEK), which developed notable documentary activity especially of scientific and ethnographic content. In this context, from 1953 to 1959, Roussos Koundouros, having a medical background himself, made a series of shorts with clinical subject matter, one of which Pulmonary echinococcus: a surgery treatment (1956) received an international award at Cannes. From 1956 his interest gradually shifted to ethnography/ anthropology, a shift which culminated in his documentary *In the Steps of Alexander the Great*, a highly ambitious but unfinished attempt to retrace Alexander III's expedition into Asia, documenting places, cultures and people. Moreover Roussos Koundouros was the leading force in organizing in Athens two unprecedented and prestigious public events: In September 1961, under the auspices of IMEK and the 'Greek Committee of Ethnographic Cinema', headed by the ethnologist Prince Peter, he organized the 'First International Festival of Ethnographic and Sociological Cinema', including a showcase entitled 'Forty years of ethnographic and sociological documentary: from Flaherty's *Nanouk* (1921) to Rouch's *The Chronicle of the Summer* (1961)'; in September 1964, again under the direction of IMEK brought to Greece the '18th International Festival of Popular Science Films'. This poster proposal, through the work of Roussos Koundouros, attempts to throw light upon an under-researched aspect of Greece's cinematic life of the 1950s and 1960s, when the first serious attempts to use film as a scientific and educational tool took place, while examining their impact on the perception of the relationship between film and science by the state, the public and the filmmaking community.

Keywords: ethnography, Roussos Koundouros, scientific film

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Maria Chalkou holds a Ph.D. in Film Theory and History (University of Glasgow), sponsored by the Greek State Scholarships Foundation (I.K.Y.), and a MA in Film and Art Theory (University of Kent). Currently she lectures on Film History, Theory and Methodology at the Department of Audio and Visual Arts of the Ionian University in Corfu, as an Adjunct lecturer. Her research interests focus on film cultures of the 1960s, contemporary Greek and European cinema, and cinematic representations of the past. She has also researched and co-directed the documentary *Oneira Mikrou Mikous* (1960-1967)/*Dreaming in 'Shorts'* (1960-1967) for the TV programme *Paraskinio* (2007). She is principal editor of the peer reviewed academic journal *Filmicon: Journal of Greek Film Studies*.

## Paper

### Charitos, Dimitris

University of Athens, Greece

Dimitrios Charitos is an Assistant Professor at the Faculty of Communication and Mass Media of the National and Kapodistrian University of Athens. He has studied Architectural Design (National Technical University of Athens, 1990) Computer Aided Design and has a PhD on Interactive Design and Virtual Environments (University of Strathclyde, 1998) and teaches "Human-Computer Communication", "Art & Technology", "Visual Communication", "Digital Communication Environments" both at undergraduate and postgraduate level since 1994 in Scotland and Greece. His artistic work involves electronic music, audiovisual, non-interactive or interactive, site-specific installations and virtual environments. He has coordinated or worked as a researcher in more than 12 research projects funded by Greek or European funding bodies on areas such as: interactive design, locative media, virtual environment design, interactive art, environmental behaviour. He has authored or co-authored more than 80 publications in books, journals or conference proceedings.

### Papageorgopoulou, Penny

University of Athens, Greece

Penny Papageorgopoulou is a PhD candidate at the Faculty of Communication and Media Studies of National and Kapodistrian University of Athens. In 2015, she received her M.A. in Digital Communication Media and Interactive Environments at the Faculty of Communication and Media Studies (National and Kapodistrian University of Athens). She received her BSc. in Telecommunications Science and Technology from University of Peloponnese in 2008. Since 2009, she has been working as a teacher of Computer Science in public institutes of technical and vocational training and as a freelance visual artist.

### Rizopoulos, Charalampos

University of Athens, Greece

Charalampos Rizopoulos is a research associate at the Department of Communication and Media Studies (National and Kapodistrian University of Athens). He holds an MSc in Interactive Multimedia Production (University of Huddersfield, UK). He is currently a PhD candidate, conducting research on the cognitive and emotional aspects of immersive 3D interactive environments. His research interests include interaction design for immersive virtual reality and mobile platforms, spatial cognition and environmental psychology, and computer games design. Charalampos is a research associate at the Department of Communication and Internet Studies (Cyprus University of Technology). He has participated in several national and EU-funded research and cultural projects and is a member of the Association for Computing Machinery/ACM.

### Theona, Iouliani

University of Athens, Greece

is an Architect Engineer, having graduated from the School of Architecture, Faculty of Engineering of the Aristotle University of Thessaloniki. She holds a Master's degree from the School of Architecture (National and Technical University of Athens) and a Master's degree in Digital Communication Media and Interactive Environments at the Faculty of Communication and Media Studies (University of Athens), where she also collaborates as a researcher. She is a PhD candidate in the School of Architecture of the National and Technical University of Athens. Her research interests include pervasive games, locative media and hybrid spatial experiences.

## POLISPECTIVE: a multi-user audiovisual virtual environment as a performative installation spatial experience

[EN]

"Polispective" is an interactive audiovisual installation in the form of a virtual environment. It investigates a hybrid type of space, in which abstract synthetic spatial elements are interwoven with urban physical environmental imagery for creating an audiovisual spatial experience. Each member of the audience can playfully interact with and manipulate the aforementioned elements, thus altering the three-dimensional solid form of the digital artifacts. Furthermore, the installation supports interaction between two or more members of the audience, hence fostering some form of social interaction amongst them, while they are transforming the audiovisual composition. This collaborative process may culminate in a synchronization of the audience members' movements, thus diminishing the distance between the two environmental contexts of the installation; the digital and the physical. Therefore, audience members assume the role of performers, pushing the boundaries between the creators and the audience, virtual and physical space, the spatial context of the exhibition space and the urban environment, eventually becoming engaged in a hybrid spatial artistic experience.

"Polispective" acts as a window to discover the hidden cityscape of Athens, as it is being re-interpreted within the abstract immaterial spatiality of a virtual environment. The window in question assumes the form of a projection through which the audience is able to manipulate aspects of the audiovisual composition by means of their bodily movement within physical space. The visual composition comprises of multiple perspectives of the Athenian cityscape that often escape notice by the citizens during their everyday routine. Photographs of the "ridge" formed by consecutive rooftops, neighbourhood alleys and building perspectives that often go unnoticed by citizens wrap around the digital artifacts, resulting in a composition wherein each artifact hosts multiple perspectives of the cityscape. These artifacts are then held together by a skeletal type structure onto a larger scale composition. Embodied interaction of the audience participants manipulates this skeletal structure, ultimately resulting in a continuous deconstruction/ reconstruction of the overall visual composition. This interaction also formulates the auditory environment of the installation. Each visual element emits a certain sound. As a member of the audience interacts with the virtual environment, changes in the morphology of a visual object also affect certain parameters of the sound that it emits, thus resulting in an engaging continuously evolving audiovisual hybrid spatial experience. The audio composition partly comprises of urban environmental sounds; however, when the installation is inactive, it emits sounds rural environmental sounds, highlighting the contrast between the tranquility of the rural landscape and the intensity of city life.

"Polispective" was created by the Spatial Media Design Group, located in Athens, Greece, and presented in the exhibition titled "[OUT] TOPIAS - Performance and public/outdoor Space" which was held at Benaki Museum during 22/09/2016 - 20/11/2016 and curated by Thanos Vovolis.

Keywords: virtual environment, interactive installation, embodied interaction, hybrid environment, urban space

## Paper

## “Transgressive laughter in austere Sparta: the ritual αἰσχρολογία at the sanctuary of Artemis Orthia”

[EN]

The literary sources from the Classical period depict Sparta as an austere polis. The Spartans are supposed to be perfectly trained for war, totally devoted to the community and to have a total self-control of themselves. Which place for the laughter in this system? Some artifacts found at the sanctuary of Artemis Orthia give us a key. Possibly used for some specific rituals, they allow us to see some transgressive uses of laughter, which give us a new vision of the city.

**Delahaye, Adrien**

University of Paris 1 Panthéon-Sorbonne,  
Paris

Adrien Delahaye is born in France, in Le Havre, in 1987. He holds a master in Ancient History from the University of Caen and the aggregation in History from the Institute of Political Sciences of Paris. Then he worked from 2012 till 2013 as a high school teacher in History and Geography in Normandy, before joining the faculty of History of the University of Caen from 2013-2016, as a teaching assistant. He is currently teaching and researching assistant at the faculty of History of Art and Archaeology of the University of Paris 1 Panthéon-Sorbonne. He is leading a doctoral research entitled “The Spartans and their Images: the contribution of Laconian Iconography to the Archaic History of Sparta” It consists in a deconstruction of the fantasized vision of the spartan austerity, mainly by using the laconian iconography instead of the athenian literary sources

## Zombies and the Death of Mainstream Media - An Analysis of George A. Romero’s Diary of The Dead

[EN]

George A. Romero’s cinematic output during the 20th century and his zombie trilogy in particular has long been acknowledged and analyzed in depth. It is not only his contribution to the revival of the zombie genre and the horror film in general that has been the source of admiration but also his use of horror as a vehicle for social and political criticism. His return to the zombie genre during the 21st century, for a new trilogy (starting with 2005’s *Land of The Dead*), although not as deeply studied or appreciated, is not without merit. In fact, the two first films of said triad continue in the same vein of acute sociopolitical commentary. If *Land of The Dead* depicts a dystopian society that now seems closer than ever, what with recent political developments, 2007’s *Diary of The Dead* offers a look both on millennials’ addiction to digital devices and on the death of mainstream media and the rise of blogs, vlogs, video hosting services and so on, where independent creators of content can present their own take on events. With a theme that nods to a variety of earlier films, from Dziga-Vertov’s *Man With The Movie Camera* to *The Blair Witch Project* (by way of films like *The Lady In The Lake*), the film mainly consists of subjective shots, through the camera lens of Jason Creed (one of the film’s protagonists but also the only person whose face we rarely see on screen). Making a documentary on the zombie epidemic at the very time it happens (we first meet him while he’s shooting a horror film about a resurrected mummy), Jason refuses to let go of the camera, recording every single minute of his and his friends’ encounters with zombies and survivors alike. Jason develops a monomaniacal need to constantly shoot footage, thusly losing sight of his girlfriend, Deb, his friends and, eventually, of what constitutes danger. Yet, this is not a satire on addiction, as Jason’s motivation behind his actions (or lack thereof) is to record what really happened during this zombie apocalypse, in contrast to what the mainstream media are bound to present it as a posteriori. Along with his footage, there is more, from security cameras, mainstream news stations but also other vloggers. All these images are masterfully put together by Romero and editor Michael Doherty (the whole film is supposedly the result of Deb’s own editing work, after Jason has died and she has found refuge within a mansion’s panic room). My paper seeks to bring forth Romero’s astute yet poised presentation of the rise of new media and their contribution to creating a more democratic public sphere, his ever present use of the monstrous as a stepping stone for socio-political commentary, the aforementioned addiction to digital devices but also his ingenious inclusion of references to other films, genres and storytelling techniques. My approach will be a semiotic/aesthetic one, with references to film and media history.

**Drosos, Yorgos**

Ionian University, Greece

Yorgos Drosos was born in Cholongos, Athens, in 1980. He has studied Mass Media and Communication in the University of Athens and has an MA in “Music Culture and Communication” from the same University. He is a Ph.D. candidate in the Department of Audio & Visual Arts of the Ionian University. His first novel, “Elliniki Asphyxia” (The Greek Asphyxiation), was published in 2013, under the pseudonym Elias Nisaris. He has also worked as a copywriter. His next book, “To Orfano Aristourgima” (The Orphaned Masterpiece) was published in February 2017, under his real name. His articles –under his real name or the aforementioned pseudonym– have featured on a variety of online and press publications (3pointmagazine.gr, thecricket.gr, consider.gr, Metropolis Free Press, Fractal Press, mixtape.gr, lifo.gr, HUMBA!, ποινική, na ena milo et al.).

## Paper

**Edel, Michael**

University of Barcelona, Spain

Dr. Michael Edel Control of Pluripotency Laboratory, Department of Biomedicine, Faculty of Medicine, University of Barcelona, Hospital Clinic, Casanova 143, 08036, Barcelona, Spain. Dr. Michael Edel has specialised his university studies in the basic and fundamental principles of Anatomy (achieving Honours), Embryology and Human Physiology, completing his PhD in Pathology in the year 2000 at the University of Western Australia, Perth, Australia. He moved to Barcelona, Spain in 2004 and works with his wife, Dr. Ana Belen Alvarez Palomo. Dr. Michael Edel is currently a Group Leader based at the University of Barcelona, Faculty of Medicine working on new clinical grade methods to generate stem cells including induced pluripotent stem cells to study and treat human disease.

**Mavromati, Oleg**

independent artist, USA

Oleg Mavromatti is an artist and filmmaker who, in 1995, has founded the independent film union SUPERNOVA, a fortress of Moscow radical cinema. Some films produced within the movement like "The Green Elephant" (1999) and "Bastards" (2000) became cult movies at the time and now they inspire Internet communities to produce fan memes daily. Mavromatti is also a prominent representative of the radical performance art scene in 1990s Moscow and continues working in the same direction now in Bulgaria and USA where he has been based since 2000. He has been legally prosecuted for his critical performance art and film work (such as the famous performance "Ne ver' glazam" ("Do Not believe Your Eyes"), 2000. Mavromatti left the country in 2000 and since then he lives in Bulgaria and New York, where he continues making films and art. His work has been featured in numerous publications in monographs such as Rosyisky actionism 1990-2000 ("Russian Actionism 1990-2000") and art journals like "Art in America." He has been also a member of legendary Moscow performance art groups from the 1990s like "Expropriation of the Territory of Art" and NECEZIUDIK. In Bulgaria, together with artist and filmmaker Boryana Rossa he established international art collective UTRAFUTURO, which focuses on the social, political and ethical impacts of technology on contemporary society. Works by the group have been shown at places such as Akademie der Kuntse, Berlin; Exit Art, New York; Biennial for Electronic Art, Perth (BEAP) and others.

**Rossa, Boryana**

Syracuse University, USA

Boryana Rossa is an interdisciplinary artist and curator, Assistant professor in Transmedia at the School of Visual and Performing Arts, Syracuse University, NY. She holds PhD in Electronic Arts (RPI, Troy, NY, 2012). Her works have been shown at 1st and 5th Moscow Biennial; Brooklyn Museum, NY; Museum of Contemporary Art (MUMOK) Vienna; Zurich University of the Arts; 5th Thessaloniki Biennial, Greece; Sofia Arsenal - Museum of Contemporary Art etc In 2014 Rossa received the NYFA Fellowship Award for Digital/Electronic Arts together with artist-filmmaker Oleg Mavromatti, with whom in 2004 they established UTRAFUTURO art collective. Their works have been shown at the Biennial for Electronic Art, Perth (BEAP); Foundation for Art and Creative Technologies (FACT), Liverpool; Society for Art and Technology (SAT), Montreal etc. In 2009 Rossa curated the bio-art show "Corpus Extremus (Life+)", at Exit Art, Ny. She has been one of the initiators of the Bioart Initiative (2007-2009) a collaborative research project between Rensselaer's Arts Department and the Center for Biotechnology and Interdisciplinary Studies (CBIS), Troy, NY.

**The Mirror of Faith : Can Genetic Predisposition of Spirituality be Represented as a Body?**

[EN]

"The Mirror of Faith" is a project that explores the crossing overs of science, religion and media authority. The project also manipulates the "sacred" borders between species and between bodies.

"Science is the religion of our time" is a common saying that no longer provokes any critical thought in the general public neither about science, nor about religion. This statement is commonly accepted now as one more "truth" about the world. Important for us as artists is that although seemingly deprived of meaning, this statement refers to a high authority associated with the role that both religion and science play in society, a result of centuries long struggles between them.

"The Mirror of Faith" is meant to provoke in a playful and humorous manner critical public dialogue about genetic research, exposing some issues the political and commercial promotion of this technology creates. The project is related to the research of the molecular biologist Dean Hamer on genetic predisposition of human spirituality. In his book, *The God Gene*, Hamer claims certain brain chemicals affect self-transcendence. The actions of these chemicals are linked to a gene called VMAT2 and its specific mutation in Intron 7 upstream of the VMAT2 gene coding sequence. Our initial attention as artists was caught by the media representation of this research and the controversies it contained. Some of them were generated by religious leaders from different Christian religions (Russian Orthodox, Protestant and Rome Catholic), who had made opposite statements regarding the usefulness of this research to support their religious codex.

Among the Orthodox priests the genetic predisposition of spirituality has been embraced as an inevitable proof of the exceptionality of the religious leaders, but among Protestant priests genetic predisposition was considered inappropriate for the essence of religious faith, which is considered to be a result of the presence of God and not a physical property. To reflect the central issue of embodiment and the harsh juxtaposition within nature/nurture argument, presented in media, we decided to create a literal illustration of these controversies and produce a genetically modified Transcendental Bacteria of Faith (although initially we wanted to use bacteria, we have used yeast for the R+D in Barcelona, which created another set of cultural connotations in our work). By genetically modifying the two most basic organisms in life, bacteria and yeast, with the God Gene (science), that is associated with high levels of spirituality and faith (religion), we thought we could create the perfect juxtaposition to spotlight the controversies and ignite discussion and critical thought once again. Involvement with this "absurd scenario" is a re-thinking of the notion of "genetically predisposed faith," but also "faith" or "belief" in the media representation of science and religion.

Following the steps of the Doubtful Thomas (who touched the wounds of Christ, because he wanted a physical proof of the resurrection) we "put our finger directly into" the biological matter to not only touch but to create an object that is an "evidence" for what can be done with a living matter and its spirituality.

Keywords: genetic predisposition, spirituality bioart religion

## Sonic representations in hyperspaces: a creative approach.

[GR]

People perceive the three dimensions of space through their sensory organs, and apply these dimensions in their everyday life, thus forming the perception of their environment. Time perception is achieved as a serial stream of facts and situations within three-dimensional space. It relies, however, both semantically and quantitatively on constant time units that result from characteristics defined by the rotation of planet Earth. However, according to the developments in the department of Physics, this human perception is not necessarily correct, albeit compatible with the natural phenomena from an earthly perspective. In the same way, one may semantically and also mathematically define higher spatial dimensions, also known as "hyper-space". Higher dimensions have been and still are the object of study and the source of inspiration for many scientists and artists. Many efforts have been made to perceive hyperspace through vision. Audio representation of hyper-spaces, however, may potentially bring about better results in terms of perception, perhaps because sound presents similarities to the hyper-spatial gravitational waves or even because human hearing may respond in a better way.

In the present paper we explore the issue of representing audio information within four dimensional hyperspaces. Our approach is based on both scientific and artistic approaches to sound in higher dimensions. Focusing mostly on Varèse, we begin with a concise historical retrospective of the efforts to approach fourth dimension through music, since the beginning of the late century. The interaction between artists and the world of science, as well as intuition which forms an integral part of Art have both been a decisive source of inspiration for realizing audio depiction in four dimensions. Further on, we proceed to describe the characteristics of "hyperspatial" sound, taking into consideration the most recent scientific developments. Finally, we present a logical approach to the "hyperspatial" acoustic system based on the aforementioned characteristics, and provide extracts of the audio material produced.

Keywords: Hyperspace, Fourth Dimension, Sonic Representation, Varèse.

### Paper

#### Floros, Andreas

Ionian University, Greece

Andreas Floros was born in Drama, Greece in 1973. In 1996 he received his engineering degree from the department of electrical and computer engineering, University of Patras, and in 2001 his Ph.D. degree from the same department. His research was mainly focused on digital audio signal processing and conversion techniques for all-digital power amplification methods. He was also involved in research in the area of acoustics. In 2001, he joined the semiconductors industry, where he worked in projects in the area of digital audio delivery over PANs and WLANs, Quality-of-Service, mesh networking, wireless VoIP technologies and lately with audio encoding and compression implementations in embedded processors. During 2003 - 2005 he was a member of a number of IEEE Tasks Groups (such as the 802.11e, .11k and .11s) with voting rights. For a period of three years (2005 - 2008), he was an adjunct professor at the department of informatics, Ionian University. During this period of time he also taught at the postgraduate (MSc) degree "Arts and Technologies of Sound" organized by the dept. of Music Studies, Ionian University. On January 2008, he was appointed in the position of Assistant Professor at the department of Audiovisual Arts, Ionian University. Today, he is an Associate Professor and the Head of the department. His current research interests focus on Analysis, processing and conversion of digital audio signals, intelligent digital audio effects and sound synthesis, creative intelligence, audio-only games, auditory interfaces and displays, augmented reality audio foundations and applications as well as the investigation of the impact of sound events to human emotions. Dr. Floros is a member of ACM and the Audio Engineering Society (currently serving as the Secretary of the AES Greek Section), while he actively participates in the AES Technical Committee on Network Audio Systems and Audio for Games. During the last two years, he is also serving as an evaluator of European funded national project proposals.

#### Kanellopoulos, Nikolaos

Ionian University, Greece

Professor N. Kanellopoulos, B.Sc., M.Sc., Ph.D., is currently a Vice-President of the Board of Trustees of the Ionian University and faculty member of the Audiovisual Arts Department. In the past he has served as the Head of the Audiovisual Arts Department of the Ionian University of Greece (2007-2012), as faculty member for the Computer Science Engineering and Informatics Department of Patras University, as faculty member of the Archives and Library Science Department of Ionian University, as Vice-President for the Computer Science Department of the Ionian University and as President for the Greek National School of Dance.

His main interest is the development of the Greek Informatics Industry. Towards this direction he has contributed since 1986 in the development of the Department of Computer Engineering & Informatics of Patras University and the Research Academic Computer Technology Institute of the Ministry of Education. He has extensive experience with more than 50 National and European R&D projects in the fields of Computer System Architecture, e-government and Information Technology Applications. His published work includes three international patents and about 100 papers/studies. He has presented his opinion on various scientific and cultural matters in the mass media. He has written one play for theatre as well as various literature essays. Currently his main research interest is in the application of digital technology in audiovisual art (VR/AR) interactive systems.

#### Traperas, Dimitrios

Ionian University, Greece

Dimitrios Traperas was born in Ioannina, Greece in 1970. He graduated from School of Sciences, Department of Physics, University of Ioannina, graduated from the Department of Audio and Visual Arts, Ionian University, Corfu and now he is a PhD student in the Department of Audio and Visual Arts, Ionian University, Corfu. He participated in many individual and collaborative exhibitions of painting, photography, interactive installations and video-art. Today he lives and works in Corfu Greece.

## Paper

### Fotiou, Sotirios

Ionian University, Greece

Sotiris Fotiou holds a BSc in Electrical and Electronic Engineering, an MSc in Communications and Signal Processing and an MSC in Engineering Management. He is a Ph.D. candidate in the Department of Informatics of the Ionian University in Corfu and Bioinformatics and Human Electrophysiology Laboratory (BiheLab - Ionian University) member. He has (co) authored 4 articles in international conferences and journals. His research interests are mainly related to the fields of e-Health, Collaborative Learning; Mobile applications for health; Team-based learning; Electronic Medical Records; Assistive technology; Mobility; Persuasive Technology; Neurodegenerative Diseases.

### Plerou, Antonia

Ionian University, Greece

Dr. Antonia Plerou holds a Ph.D. degree from the Department of Informatics of the Ionian University in Corfu and Bioinformatics and Human Electrophysiology Laboratory member (BiheLab - Ionian University) with the field of expertise "Pattern recognition analyst for Neuroeducational studies". She studied Applied Mathematics at the Faculty of Sciences in the Aristotle University of Thessaloniki and obtained her Master Degree in Mathematics from the Faculty of Sciences and Technology of the Greek Open University. She has (co) authored more than 20 articles in international conferences and journals and 2 book chapters. Her research interests are mainly related to the fields of Cognitive Science and Learning Difficulties, Dyscalculia and Algorithmic Thinking Difficulties, Artificial Neural Networks and Algorithms, Artificial Intelligence and Pattern Recognition, Neuronal Disorders treatment using Neuroinformatics, Neurofeedback Training, Neurodegenerative Diseases, and Educational Neuroscience.

### Vlamos, Panagiotis

Ionian University, Greece

Panayiotis Vlamos is a Professor and Head of the Department of Informatics at the Ionian University. He received his Diploma in Mathematics from the University of Athens and his Ph.D. degree in Mathematics from the National Technical University of Athens, Greece. He is the director of "Bioinformatics and Human Electrophysiology Lab" and of "Computational Modeling Lab" at the Department of Informatics, Ionian University. He has (co-) authored more than 130 papers in international journals, conferences and book chapters. He is also (co-) author of more than 16 educational books and creator of several educational materials. He has been the principal researcher or a member of several research projects on Mathematical Modeling and Simulation.

## Cognition Enhancement: Blending persuasive technology and emerging web-based applications.

[EN]

The term cognitive decline or else decline of memory functions is a situation met in seniors with a number of neurodegenerative conditions. It is estimated that almost 44 million people worldwide are dealing with Alzheimer's or related dementia according to the Alzheimer's Disease International (ADI). Nevertheless, suggesting effective treatment for Alzheimer's disease and other neurodegenerative disorders is considered to be hard and expensive procedure. It is worth mentioning that the cost of caring Alzheimer's patients in the U.S. is estimated to be \$236 billion in 2016 according to the Alzheimer's Association and rises due to additional costs of identifying, recruiting, and screening participants for clinical trials.

Persuasive technology nowadays is initially involved within the field of the HumanComputer Interaction (HCI) community and concerns human attitudes and behaviors conversion. Within the frame of persuasive technologies principles of social psychology; reliability, belief, mutuality, influence and so on are applied.

Several medical experts such as psychologists, neuropsychologists, speech therapists, psychiatrists, and other clinical rehabilitation experts are involved with cognitive training techniques in order to enhance cognition after various neurological events. Several cognitive enhancement exercises are used combined with patients medication, in order to focus on selfesteem enhancement, training frustration tolerance, and improving problem-solving strategies. Within this approach, memory, attention, perception, logic, planning, analysis, general learning, and overall executive functioning are suggested to be enhanced. Research evidence suggests that while improving these cognitive abilities, self-awareness, selfconfidence, and emotional stability are additionally improved.

Author's main objective is to assess the use of persuasive technology on cognitive training exercises worldwide, to evaluate Greek e-health applications status, and justify the need of data retrieval with the use of web-based games and related applications in order to identify subjects with risk of cognitive decline.

Keywords: Persuasive Technology, Cognitive training, e-Health, Neurodegeneration

## Art, Science and the Importance of Limits

[GR]

**Gemtou, Eleni**

University of Athens, Greece

There is a modern dominating tendency of restricting or even abolishing the traditional boundaries between distinct mental categories, such as Science and Art: the methods and the aims of scientists and artists have sometimes intermingled with each other. Furthermore the role of the artist as the one to define his/her work as an artistic one has also been questioned, as its receiver has often been recognized as the most appropriate person both to define it as an artwork and to create its meaning through interpretation. This new trend is so confusing both to the average person who finds it difficult to properly perceive reality and even to artists and scientists who might feel disoriented seeking for new and steadier identities.

The aim of this paper is to highlight the effects of the elimination of traditional limits on Art and Science. While Art is to be understood as an absolutely free mental activity that doesn't need cognitive or methodological limits, Science is by definition more restricted by specific requirements and standards.

In particular, the following points are to be discussed:

- The limits between Art and Science are necessary and essential for the benefit of Science. Medicine, for example, has always been an Empirical Science, even in cases that doctors have cooperated with artists for an artistic aim (Orlan).
- It must be always clear that even if artists work alongside scientists following to some extent their aims and methods, they still serve artistic purposes (Bio-Art).
- The Theory of Reception which broadens the meanings of artworks is favorable for Art, because it highlights its definition as the mental activity that awakens and strengthens subjective thinking. Through the case of "Planking", a public game played worldwide and displayed with photos on the web, which is presented through philosophical and art historical argumentation as a conceptual artistic happening, it is to be shown that the Theory of Reception can also operate as an ontological theory and not just as an interpretative one.
- The abolition of the traditional limits between the distinct artistic categories and methods is shown as advantageous for the artists, as it contributes to the enhancing of free expression.

Eleni Gemtou is an Assistant Professor of Art History in the Department of Philosophy and History of Science at the National and Kapodistrian University of Athens, Greece. Her scientific interests are mainly focused on the relationship between art and science, which she investigates through historical and philosophical approaches. She also studies both the relations between the visual arts and other art categories, such as theater and cinema, and the scientific methods and tools used by Art Historians. She is active both in publishing papers in Greek and international scientific journals and in participating conferences.

## Paper

**Gialopsou, Aikaterini**

Ionian University, Greece

Katerina Gialopsou is an owner of a BEng in Engineering Informatics (TEI of Central Macedonia). Her dissertation was entitled "Digital Book of Advanced Mathematics", programmed entirely in C#. She is a tutor in Software Engineering and Tourism Informatics at Public Institute for Vocational (Corfu, Greece). She teaches subjects such as: Information Technology, Booking Applications in Tourism, Information Systems Security and Client-Server Management. She also teaches Computing at a Private Learning Institute of Corfu, preparing students for their final examination in school. In 2015, she had voluntarily contributed to the "Study to Record the Health Characteristics of Corfu Municipality". Currently she's studying her master's degree in MSc "Bioinformatics and Neuroinformatics" at Ionian University. Her interests include: Neuroscience, Neurofeminism, Computer Programming, Surrealism art, Mathematics, System Biology, Neurobiology, Astronomy, Data analysis, Fine arts, literature, neuropsychology, Behavioral neuroscience, Queer theory.

**Tsepeneka, Sofia**

Ionian University, Greece

Sofia Tsepeneka received her diploma with IKY awards and scholarships in Automation Engineering from Piraeus University of Applied Sciences 1st in grade for the year 2014. She holds an interdisciplinary master degree in Brain & Mind Sciences from the department of Medicine at Crete University with a postgraduate scholarship from the Onassis Foundation.

She has also received European funding from the Youth and Lifelong Learning Foundation program for her personal idea of construction a "Hexacopter-Remotely Controlled Intelligent Flying Carrier with an integrated arm system for grasping objects, with the ability of mapping the surroundings for precise navigation in specific environments and an integrated control for avoiding obstacles".

Currently, she is attending the postgraduate master degree Bioinformatics & Neuroinformatics of Ionian University. She plans to pursue PhD studies.

Her interests include: Artificial Intelligent, Machine Learning, Robotics, Decision making, Game theory, Memory reconsolidation, Time perception, Cognitive Neuroscience, Neurofeminism, Perception of gender identity, Third-wave feminism, Cyborg feminism, Queer theory, Consciousness of mind, Philosophy of mind, Ethics, Deconstruction theory & Poetry.

## Neurosexism: Gender stereotypes that still rule Neuroscience. A neurofeminist criticism for deconstructing hardwired gender minds.

[GR]

Neurosexism is the notion which uses neuroscientific research to support the claim that some observed differences between the sexes (skills, attitudes, preferences etc.) occur due to innate differences that exist in the hormones and structural characteristics of the brain. It is a phenomenon that practically exists since the beginning of neuroscience, but the term was first theoretically coined in 2010 by Cordelia Fine, who wished to emphasize that the above claims reproduce a specific kind of sexism, neurosexism as she called it (Cordelia Fine, 2010).

In this context, a new term also appears, Neurofeminism, which seeks to answer to the phenomenon of neurosexism (Young & Balaban, 2006).

In this work, using as an aid the questioning set by Cordelia Fine and through a neurofeminist lens, we attempt a critical study of the neurosexism that is encountered in the field of neuroscience about the existence of certain inherent differences between "female" and "male" brains. In this context, we attempt to bring out gender logical leaps and wrong correlations in order to deconstruct certain stereotypes that are reproduced in the field of neuroscience.

In addition, the current work attempts to show that claims over female and male brains where each has its own innate neural networks and its own innate attitudes and reactions, on the one hand fall in a binary model which ignores the wide spectrum of gender identities and on the other hand are disguised in neuroscientific finery, a fact which makes them even more dangerous.

In conclusion, the present work attempts to shift the attention of the research community to the fact that the human brain is not binary but forms a mosaic of both female and male characteristics, while the existence of certain stereotypical approaches and assumptions within the field of neuroscience not only affect the public understanding of research and strengthen a kind of sexism (neurosexism), but also affect how research itself is performed and perpetuated.

**Keywords:** Neurosexism, neuroscientific research, brain structures, gender stereotypes, deconstruction, Neurofeminism

**References:** Cordelia fine. (2010). *Delusions of Gender*.

Young, R. M., & Balaban, E. (2006). *Psychoneuroendocrinology*, Nature 443, 634.

## How to disappear completely: cosmological bruises, black holes and the multiverse.

[EN]

**Grant, Jane**

Plymouth University, UK

How to disappear completely is a new artwork about the idea of the existence of the multiverse. The physicist Lee Smolin writes that we live in an infinity of universes, where the possibility of many forms of life and therefore many forms of consciousness exist. Smolin proposed that each universe, born from a black hole is an uncanny replica of the worlds from which it was formed, uncanny because, as each iteration forms, small anomalies are born within it. Each time a black hole in the new universe gives birth, these anomalies will increase exponentially. In some cultures it is believed that people who have the ability to hear voices are conversing with other beings outside of our world, that they are able to occupy the infrathin, an intervening space between worlds. It is thought that these people are able to tell of stories from other worlds, uncanny worlds that are like ours but stranger, at a slight difference. There are many theories about the multiverse. One possible model is the bubble-like multiverse where infinite spherical universes exist apart but are together in a vast 'ocean'. As they drift and expand, the possibility of collision occurs, a momentary meeting place where the surface of each universe becomes a single membrane, an interface, a dark looking glass into the worlds beyond.

The architect, Juhani Pallasmaa writes of our experiencing of places, of architectures as sensual rather than visual and conceptual. He writes of the imagination and dreaming as a place to navigate new spaces, other worlds. 'Dreams are not pictures; they are spaces and imaginatively lived experiences. Yet they are all entirely products of our imagination.

And we may catch ourselves, our reflection, in a dark surface and looking into it see that we are already inhabiting these other worlds, that call to us, oneirically, from the inverted image that we hold in our dreams.

Jane Grant is an artist and writer. Her work explores ideas in art and science, specifically astrophysics, neuroscience and the history of scientific ideas. Her sonic artwork *Ghost* was premiered at ISEA Istanbul, this work explored the temporal, topological networks and pathways of the cortex in conjunction with brain hallucination or 'neural ghosts.' Jane sometimes works collaboratively creating award winning works such as *The Fragmented Orchestra*, a vast sonic artwork based on neuronal firing patterns in the brain, which won the PRSF Award for New Music and an Honorary Mention at Prix Ars and *Plasticity* which was premiered at the BFI, onedotzero festival and Google Campus, London. She recently created *Fathom*, a huge artwork that sonically immersed participants in an underwater sound environment by creating a sonic surface 6ft above the floor. Jane is currently working on a triptych of artworks, *Other Worlds*, *One Hundred Million Ghosts* and *How to Disappear Completely*, which are about longing, black holes and the multiverse. Jane writes about noise, the mutability of matter, desire and astrophysics. She is Associate Professor (Reader) in Digital Arts at Plymouth University where she is codirector of the research group Art and Sound and Principle Supervisor in the Planetary Collegium, CAiiA-Node.

## Paper

**Honorato, Dalila**

Ionian University, Greece

Currently Assistant Professor in Media Aesthetics and Semiotics at the Department of Audio and Visual Arts of the Ionian University where she is one of the founding members of the Interactive Arts Lab. She is the head of the organizing committee of the conference "Taboo-Transgression-Transcendence in Art & Science" and developer of the studies program concept of the Corfu Summer School in Hybrid Arts. She is a guest faculty at the PhD studies program of the Institutum Studiorum Humanitatis in Alma Mater Europaea, Slovenia, and a guest member of the Science Art Philosophy Lab integrated in the Center of Philosophy of Sciences of the University of Lisbon. Her research focus is on embodiment in the intersection of performing arts and new media.

**Nikopoulos, Giorgos**

Ionian University, Greece

Giorgos Nikopoulos is presently developing his PhD studies involving the materialisation of an artwork by combining shadow theater techniques and animation techniques in an interactive environment at the Department of Audio & Visual Arts of the Ionian University. Among other activities he has performed as an actor and as a director assistant in theatre under the direction of Dimos Avdeliodis. He is the director of Vafvo productions and his latest project, the film animation THEOX, is in postproduction stage. Official website: <http://bauboproductions.com/>

**Strapatsakis, Marianne**

Ionian University, Greece

Founding member of the Audiovisual Arts Department, Ionian University, Corfu, Greece (2004). Head of the Department of Audio and Visual Arts of the Ionian University (2012-2014). During her artistic career, she has accomplished forty personal exhibitions in Greece, France, England, Germany, Italy, Turkey, Chile and she has participated in sixty four group exhibitions in Greece, France, Germany, Netherlands, Spain and England. Her work is presented in all Dictionaries of Art, and in 170 newspaper and journal articles. It has been also shown on TV and radio broadcasts, and finally has been exhibited in various Festivals in Greece and abroad. Works of Marianne Strapatsakis belong to several collections in Greece and abroad. Official website: <http://www.mariannestrapatsakis.gr/>

**Shadow Theatre and Human Dolls**

[EN]

Shadows, objects on the surface of a cloth, characters of a story taking place in front of the eyes of the audience. Lifeless otherwise, animated throughout the performance as if not dead, inflated by emotions and aims, able of guiding the spectators through different sensations, communicating and interacting with them. On the other side of the cloth, behind the brightening lights, a single or a collective person serves the objects, those that have no breath, by performing duties such as giving voice to their language, transferring their thoughts, submitting to their authority. Moving according to what the characters on the cloth seem to manifest, distorting face, body and thought, disappearing behind the characters being animated. Perhaps the process of giving life to characters, animating, is not one-way? Perhaps there is a reverse course in this form of animation, where subject - operator - puppeteer - animator totally submits to the object being animated, representing an invitation to re-examine the concept of "doll"? This presentation focus on the methodology of character embodiment through the analysis of an artwork where the object has been intentionally removed and the operators bend their humanness to the characters, being forced to adopt an alternative kinetic language, to perform an aberrant ritual of movements.

Keywords: shadow, submission, embodiment, control, object

## Technoviduality and the post-truth phenomenon: truth as a technological taboo.

[GR]

During the course of 21st century the connection between truth and human consciousness has been signaled by the phenomenon of post-truth and a technovidual form of subjectivity that conceives parts of its life and freedom as inextricable functions of machines and interconnected informational devices. This new technovidualized environment regenerates the post-truth phenomenon with a growing insensibility towards the conditions of verifiability or refutation of informational validity, by emphasizing emotionally upon facts and based on personal belief. The latter acquires in the internet era dynamics of broadcast, dispersion and reproduction of information, while cyberspace -contrary to physical reality- is a space of personalized realm which is established as such by the desires, the ideas and the social surroundings of each user. Hence, there is an argument that connects the post-truth discussion with the technovidual, as a form of subjectivity which is corporeally, cognitively and mentally connected through embodied personalized devices (mobile phone, digital tablets, laptops), to the digital materiality, which is the current technological capacity of retrieving, distributing and storing information. In specific, we are living a transition from the ideological and discursive realm of modernity, where communication has been a face-toface phenomenon, to a post-ideological and monologic communication, where contact and discussion over the public realm becomes private in cyberspace and therefore monologic since -I will argue- cyberspace is adapted, created and administrated by each user/person. This new condition, i.e., a personalized space in cyberspace, re-shapes the face-to-face dialogue to a monologic gazing of the screen (screengaze), between a person and the cyberspace s/he engages with in a videographic sphere such as the internet. The questions to be asked consequently, concern the development of an unconscious but personalized homogeneity that takes place in the digital "microcosm" through which the technovidual of the 21st century apprehends the natural "megacosm". Primarily, to which extent the aforementioned condition reinforces the concept of post-truth and to which extent the latter threatens as a form of transgression, but also as a form of taboo, the concept of truth which is first and foremost the epistemic a priori for all cognitive sciences and certainly of philosophy itself? In order to answer one needs to describe the main features of technovidual subjectivity and explain why and through which paths it develops monologically in a world which is more diverse and interlaced than ever. Is post-truth the hypermodern condition of an informational chaos or it represents the next step from dialogic individualism to monologic technovidualism?

Keywords: post-truth, technovidual, cyberspace, fact, information.

### Kabouridis, Theodore

Aristotle University of Thessaloniki,  
Greece

Theodore Kabouridis is a post-doctoral researcher in Aristotle University of Thessaloniki with field of research the anthropological, productive and legal reconstitution of digital technologies. His doctoral thesis (Aristotle University, 2014) studied the diachronic and systemic relation between technology and human internality, whereas his post-graduate studies (Aristotle University, 2008), concerned political philosophy, ontology and philosophy of social sciences. He completed his graduate studies in London Metropolitan University (2004), in the faculty of Philosophy and Sociology.

## Paper

**Kaloudi, Kostoula**

University of Peloponnese, Greece

Kostoula Kaloudi is an Assistant Professor at the Department of Theatre Studies at the University of the Peloponnese. She has contributed articles to international journals, conference proceedings and edited volumes and she has participated in international conferences. She has also published two books in Greece (The Asia Minor catastrophe in cinema, Athens, Dodoni, 2001, Filmic influences and references, a cinematic labyrinth, Athens, Papazisis 2014). Her research interests focus on the relationship of cinema and history, the representation of individual and collective memory in the cinema, the cinematic techniques for narrating the past and the relation of cinema with the other arts.

## Cinema: In the Vanguard of the Twentieth Century Film as a Premonition of Technological Excess

[GR]

Early on, cinema demonstrated that it has an “early-detection” ability to sense major technological, social and cultural shifts. Achievements that changed human life in the twentieth century made their appearance even in the earliest films, before having a broader impact and becoming mainstream. Pioneer filmmakers’ imagination, restless spirit, and experimentation with this budding art form, cinema, enable us to trace developments that shaped the culture of a century in the films of the very first decades since its inception. Emerging at almost the same time as the airplane, cinema made possible another kind of flight for humans – a new scope of emotional and intellectual flight through film watching, giving form to fantasies, dreams and desires that previously seemed unattainable, as pointed out by Edgar Morin. A case in point is the “prophecy” of man’s voyage to the moon, which appeared on the silver screen years before becoming reality. George Méliès’ films *The Astronomer’s Dream* (*La lune à un Metre*, 1898), *A Trip to the Moon* (*Voyage dans la Lune*, 1902), Thomas Edison’s *A Trip to Mars* (1910) and Yakov Protazanov’s *Aelita Queen of March* (1924) heralded one of man’s greatest twentieth-century achievements while establishing the genre of science fiction, developing the unique aesthetics of space-themed films in the following decades. The increasing presence of the machine in motion pictures is a well-known fact. A prescient comment on the domination of the machine was Fernand Léger’s experimental film *Ballet Mécanique* (1924), whose shots celebrate speed, mechanisation, movement, advertising and industrial design long before these became an integral part of daily life. The apotheosis of speed as well as the invasion of machines formed the subject, albeit using a different approach, as early as in Mack Sennett’s Hollywood silent comedies, whose frenetic pace indirectly captured the industrialisation of American society and the rise of capitalism. During the cinema’s early decades, frequent references were also made to the train and the airplane; in filmic time, distances are minimised, creating a new perception of time and space, long before human transport became so easy. A bold pioneer, the director became a sort of “prophet”, or “seer”, in these cases. Yet, how exactly did cinema become a forerunner of technology and science? Which cinematic techniques – also groundbreaking in their own right – were used to depict them on the silver screen? Are there common elements in such diverse films as these, themselves going against the grain of the prevailing narrative logic?

Keywords: cinema, imagination, technology, speed, premonition

## Hair, veins and motion: Leonardo and Bio Art

[EN]

As Spyros Papapetros recently noted in his book *On the animation of the inorganic*, a key notion in Aby Warburg's take on Botticelli, in the context of Warburg's doctoral thesis, was hair - and more precisely pictorial movement embodied in extensions of life, Venus's hair. Hair too is an important location for the interpretation of Leonardo da Vinci's portrait of Mona Lisa, in Martin Kemp's prolific scholarship, cast as an analogue to Leonardo's notion, in Kemp's terms, the body of the earth. The expression of motion via and in the image and depiction of hair as an extension of life, Leonardo's biopictorial tactics that is, however, has an additional precedence in the context of renaissance art theory in Leonardo's own writings comprising the *Trafftato* and in his own theory about painting and pictorial acts evident in the *Trafftato* and across a number of his writings and drawings, namely in the expression and visual site of 'veins of water' transversing the earth. Rather than looking at Leonardo's 16th century biopictorial strategies as an isolated example in artist's engagement with the notion of life and living matter and ways of rendering it into and as art, I would like to consider it in the context of contemporary bio art practice. The latter may be seen to often adopt similar objectives and the very metaphor, strategy and form of extensions, which while often equally pictorial in form are not limited to Leonardo's early experiments with pictorial hair. In this paper I will explore a series of such examples posing questions about the place of Leonardo's hair, veins and pictorial motion in contemporary art practice but also the possibility of re-thinking the latter and bio art, in specific, as a form of painting in Leonardo's terms and notion of art as science.

**Kaniari, Assimina**

Athens School of Fine Arts, Greece

Assimina Kaniari received her doctorate from the Department of Art History, University of Oxford, working under Martin Kemp on the location of the ornament in 19th century science and aesthetic theory. She is currently an Assistant Professor in European Art History at the Department of Art History and Theory of the Athens School of Fine Arts teaching special themes and survey courses in 19th century art history and special topics on the histories of modern and contemporary art at the MFA. She has held visiting posts at the University of Oxford (Academic Visitor and Faculty member, Department of Art History 2006 - 2010) and the University of Leiden (Scaliger Fellow, September 2009) and she is the co-editor of Martin Kemp's *Festschrift* volume *Acts of Seeing. Artists, scientists and the history of the visual*. A volume dedicated to Martin Kemp (Zidane Press, 2009). She is the author of various articles published in English, Greek (and one in Portuguese), edited volumes and two monographs including *The museum as a location of art history: collections, exhibitions and the art 19th -21st century* [In Greek]. [Το Μουσείο ως χώρος της Ιστορίας της Τέχνης: εκθέσεις, συλλογές και η Τέχνη από τον 19ο στον 21ο αιώνα, Αθήνα: Γρηγόρη, 2013; 2015]. Her research focuses on the relations of art and science in aesthetic theories and art practices from the long 19th century to now, the history of collections and exhibitions and the historiography of art. Most recent project comprises an edited volume on *Bio art*, (in print from Grigori Publications) with contributions by Martin Kemp, Kathy High, Marta De Menezes, Suzanne Anker, Gunalan Nadarajan, Irina Aristarkhova among others examining bio art practice in the context of notions such as institutional critique and hospitality.

## Paper

**Karoussos, Katerina**

Plymouth University, UK

Katerina Karoussos is an artist and a Doctor of Philosophy at the Planetary Collegium of Plymouth University. Director of INode of the Planetary Collegium, the Greek node for doctoral and postdoctoral studies (School of Arts and Media) at the University of Plymouth (2012-2016). During the years 1994-2003 she was the director and founding member of the Centre for the Study and Research of Fine and Applied Arts. From 2004 until 2015 he worked as a freelancer in the Fine Arts School of Athens Fresco in the Byzantine Art Studio. She holds a Bachelor of Fine Arts in Athens and a Masters from Middlesex University. Karoussos has participated in many international conferences (ISEA, Aber, Dimeia, Consciousness Reframed Series etc). She has published in many academic journals (Metaverse Creativity, Technoetic Arts etc.). Apart from her artwork as a mural painter in Orthodox churches, she has participated in many international exhibitions (Athens, Japan, New York, Frankfurt, Montenegro, Cuba, etc.). Recently Karoussos has founded the A-Club –the club associated with the Planetary Collegium network and The Karoussos Archives, the premier center for the study of Theōria.

**The economy of THEŌRIA in the Transhumanistic Era**

[EN]

The paper presents a new insight into human capital based on Theōria, which is considered to be the contemplate activity of knowing; a kind of seeing, through technoetics, that leads to a different economy where humans can invest in their own liquidity. The paper questions the ways contemporary thinking and human perception administer the acquired knowledge which has, so far, lead to Anthropocene. The human habit of persisting in the knowledge economy, which asserts that the meaning of life should be sought in nature's actual depth, yields a number of inconsistencies between scientific advances, technology growth and interdisciplinary works. However, even if such scientific and technological progress claim for multiversity and quantum states of being, the depth of nature has been interpreted, solely, by means of the Darwinian sustainability of human mass and form. Nevertheless, Nature produces her own ergon, regardless of human administration and therefore the idea of eliminating the human capital could be one of nature's accomplishments. In these terms, humans may recognise nature's actual depth, even if the Anthropocene means the end of their time as intelligent and global forcing agents. In the event of the destruction of human agency, the scenarios speak for a no-man's land where the environment is subject to collapse as long as there is no administration of human agency. Such dystopian and nihilist conclusions illustrate that, for centuries, human capital has been invested in certain protocols for managing the economy and the ecology of diverse resources. These protocols generated a defined set of rules and regulations that determined how to acknowledge nature at large, entailing hidden causes and forbidden regions of thought. One of the main purposes of this effort was the prevalence of the human species as the fittest to survive and therefore the evolution of species was an important protocol of human dominance. Therefore, previous geological epochs, such as the Pleistocene and Holocene, are perhaps more relevant to humans, being characterised as updated apes. Theōria reveals an alternative path whereby the case of total collapse does not lead to demolition of human agency, but, on the contrary, it has the meaning of a point of departure that leaves the slots of knowledge open, for an entity that does not face issues of validation and evaluation of its own nature. This is because Theōria entails features of participation, connectivity and integration with the Another-our-nature that derives from the process of correlation to the image and likeness. Image declares the human capacity of 'auto-existence' through the manifestation of the communion with the Another-our-nature, whereas likeness concerns the complete integration with this nature. The argument is that if Theōria will be launched into the recent transhumanistic time then, as a module of knowledge, she will enable humans to invest in a pro-nature incorruptibility in where they can gain capital liquidity through 'image and likeness'.

## The use of fear as structural feature in visual arts and cinema art.

[GR]

Taboo and fear or fear and Taboo. The use of fear as structural feature in visual arts and cinema art, through autoethnographic recordings of the postgraduate students in the "Audiovisual Arts in the Digital Age" program of the Department of Audio and Visual Arts of Ionian University.

The feature of "fear" influenced strongly the arts, because the charm of this matter is linked the process of myth and collective unconscious. These issues may be particularly interesting for the art world, but they are considered as taboo by the majority of the society. As a topic, fear is intrinsically linked with art and, in certain cases, marked their maiden voyage. A characteristic example is one of the first screenings of cinema film by Lumière brothers, the title of which was: *L'Arrivée d'un train en gare de la Ciotat* 1895, where it is referred from many sources that the audience stood up terrified as they saw the "virtual train" coming straight at them. Peter Gsellmann states: "The audience was running towards the exit consumed by fear when they saw the puffer coming towards them. They feared that it could come out of the screen". Over the years, both fear and the aesthetic media have changed and have been adapted to modern reality. The present announcement refers to studying fear as taboo in art, focusing on the project results of the students in the postgraduate program "Audiovisual Arts in the Digital Age" of the Department of Audio and Visual Arts of the Ionian University for the lesson of "Video- Art". The main objective of the projects was the attempt to connect the audiovisual arts with the language of cinema and the performing arts. The ultimate objective was the production of integrated projects, which had the topic of fear as their structural feature. This experiment gave the opportunity to various approaches of the art to come together through the educational process. Except for the production and the delivery of the projects, students researched the issue of fear in order to produce autoethnographic projects on their perception about fear. The material produced from the present announcement will be the production of an academic research by the professors of the course, which will also link the theoretical issue of fear as Taboo through three different approaches (Video Art, Performing Art, Cinema) as well as the presentation of some parts of the students' projects and their autoethnographic portfolio that came from the research carried through the educational procedure. The research questions that will be answered are the following: Is fear a taboo in today's art today? How is this reflected in the educational process through a combining way of learning various approaches of art?

the historical/political aspects of civil and post civil war trauma in his coffeshop scenes and his contribution to contemporary Greek cinema.". Iakovos is teaching in seminars as a visiting lecturer in Audio Visual arts department of Greece and in other conferences that are happening in Greece. He directed his first feature documentary in 2016 "Sea Sun and Refugees" and he created more than a dozen short films either as a Cinematographer or as a Director. His films got selected in many international festival and won few of them and screened in U.K. and Greek T.V.. He is now writing a script for his first feature film.

### Kiais, Francesco

Independent

Francesco Kiáis is an artist, an independent art writer and curator. He is member of the curatorial board of the VENICE INTERNATIONAL PERFORMANCE ART WEEK and collaborates with different educational programs, both as a theoretician and as an artist. He recently created and co-founded a platform based in Athens and dedicated to performance art, the [MIND THE] G.A.P.- Gathering Around Performance. Currently he is holding a series of lectures on Art Performance at the Ionian University, Department of Audio and Visual Arts, as a visiting lecturer. He holds the recognition of his Graduate Diploma (Fine Arts in Venice) obtained at the School of Fine Arts in Athens, where he attended the courses of Didactic, Pedagogy, and Psychology of pedagogy. Further, he holds the Proficiency of Greek language and history. Previously he obtained a degree in 'Sound and video design' at the Cimdاتا - Academy of digital media, Berlin, thus enriching his knowledge in the field of applied visual art.

### Tiligadis, Konstantinos

Ionian University, Greece

Konstantinos Tiligadis was born in Athens in 1967. He studied painting under N. Kessanlis and scenography under G. Ziakas at the Athens School of Fine Arts (1990-99). With a Greek state scholarship (1994-95) he attended painting, sculpture, model in motion and photography at the Academy of Fine arts in Seville, Spain. He got his Masters degree in Digital Arts from the Athens School of Fine Arts (2000-03). His work has been exhibited in several venues and art festivals and he was awarded the 1st prize for Olympic Truce Through Painting (2004) in Damascus, Syria. His work is part of private collections, museums in Greece and abroad. He has collaborated with the Eugenides Foundation (Planetarium) for the making of a 3D film in the framework of the Cultural Olympiad (2004) and he has participated in many conferences and research projects. He taught at the undergraduate program of the Athens School of Fine Arts (2003-2009), at the Masters program Digital Arts, A.S.F.A. (2006) and at the Technical Educational Institute of Athens (2007) at the department of Graphic Design. In 2012, he was appointed as Assistant Professor in the Department of Audio & Visual Arts, Ionian University, Greece.

### Panagopoulos, Iakovos

University of Central Lancashire, UK

Iakovos Panagopoulos is a Greek filmmaker and scholar particularly interested in avant garde and modernist cinema. He was born in Greece and more specifically in Corfu island. He graduated from the Audio Visual Arts Department of Ionian University of Greece having gained a high score in his dissertation about "The Authoritarian roots in Plato's theory". He worked two years in Greek television and as a freelancer videographer. After that he decided to move to U.K. to do his master's around cinematography. He graduated his Master in Cinematography for Film and Television at Bournemouth University in 2016. He is now doing his PhD research in the University of Central Lancashire. His area of studies is Greek cinema and he is focusing on the work of Theo Angelopoulos. His topic is "Revisiting Theo Angelopoulos films through

## Paper

**Laurenzo, Tomas**

City University of Hong Kong, China

Tomás Laurenzo is an artist and academic who works with both physical and digital media exploring the artistic construction of meaning and its relation with power and politics. With a background in both computer science and art, Laurenzo's work spans across different practices and interests, including New Media Art, Human-Computer Interaction, Artificial Intelligence, and Virtual Reality. His artistic production is also diverse and includes installations, interactive art, music, live cinema, and digital lutherie. His artworks and performances have been shown in the Americas, Europe, Asia, and Oceania. Since 2014, he is Assistant Professor at the School of Creative Media of the City University of Hong Kong.

**Ekphrasis**

[EN]

This paper presents the piece Ekphrasis (elastic screen, servomotor, string, metallic frame, Arduino microcontroller, custom software, projector). Ekphrasis is a video installation consisting of close-up of videos of a heavily scarred body projected onto an elastic screen. The screen has one string attached to its centre, which in turn is attached to a servomotor. The motor pulls the screen in a controlled random pattern, stretching it and letting go, sometimes carefully, sometimes violently. The piece proposes a reflection on the representation of body, from the representation itself. Death can be thought of as the ultimate postmodern taboo. We live lives constantly sparkled, seasoned by fantasies of immortality, yet systematically determined by the assumption of mortality. In this context, the body unfolds in a contradictory fetishism: the idolization of the perfect body coexists with the stigmatization of the imperfect one. And the most imperfect body is the scarred one, a body that is marked, representing a life not lived properly. The installation aims at escaping this dichotomy. A heavily scarred body is shown, not as a reminder of mortality, but only as a body: the body as a metaphor of the body itself. The most human body is the non-human body, technologically mediated perception as objectification. Together with remediation, new media art has systematically attempted to achieve immediacy by ignoring or denying both the presence of the medium and the act of mediation. In Ekphrasis, however, the medium and its remediation are made explicit by the seemingly external manipulation of its physicality. Yet, it is the installation itself that deforms the projection screen. Instead of a remediation, the piece proposes an ontological side-step where the acknowledgement of the medium becomes a relevant part of the piece. The piece exists in the dialogue between representation, object, and time. A body with scars that communicates its past represented in a deformable screen that reflects on its own role sustaining the representation. In the same sense, a body with scars presents itself in a dual time. Scars always talk about their origin. However, in Baudrillard terms, the Accident becomes "a strategic reorganization of life beyond the perspective of death". The non-fatality of the Accident allows the body (us) to under into a relationship with death. In Ekphrasis, the projection screen also is the skin of the installation, and the mechanic stretching re-enacts the external action of the Accident. The Accident becomes performance, becomes a commentary of itself. This commentary is aesthetically relevant. The screen stretches and it does resemble pain. It is let loose and it reverberates. The re-enactment is reversible, a reversible process commenting on an irreversible one. The Accident is an aesthetic subject that mortally wounds the taboo. In Deleuze words "not at all for ideological reasons but because the literary machine alone is determined to fill the conditions of a collective enunciation that is lacking elsewhere."

## Pulse Project: Diagnostic Touch as Interface

[EN]

**Lewis-King, Michelle**

Anglia Ruskin University, UK

This paper introduces Pulse Project (2011-2016), a practice-led performance and sound research study that explores an ecology of complex relations between art, humanities, anthropology, medicine, and technology. In this study, I embody research practice itself through my performing as an instrument or medium between others and myself, and between cultural traditions for understanding and mediating the body. Drawing upon my expertise as a clinical acupuncturist (with training in biomedicine), I use Chinese medicine and music theories together with audio programming to compose bespoke soundscapes expressive of embodied emergence. These soundscapes are not sonifications of Western principles of circulation or embodiment but offer another perspective to conceive of/listen to the interior spaces of the body-in-being. For example, each soundscape is composed by using Chinese pulse diagnosis as a method to interpret participant's pulses as a unique set of sound wave images that are based on the theories of traditional Chinese pulse diagnostics (a complex set of more than twenty-eight waveform images corresponding to somatic states of being) and also in accordance with traditional Chinese music theory. Significantly, as Pulse Project soundscapes are composed using an aspect of touch that is informed by Chinese medical theory, this study therefore offers an alternate means for exploring and recording the alchemical nature of embodied being-in-time.

For this reason, the audio works of this study do not represent of the inside of the body from within the Cartesian logic of the 'cogito,' but interleaves Chinese medical and philosophical approaches together with Western medicine and philosophy as a means for reconsidering the current discourses that attend the body and embodiment. In resisting the representation of sound in 'realistic' (Western) technoscientific terms, this study sonically explores the phenomenal metaphysics of the interior and in-between spaces and processes of the body (according to Chinese medical philosophy) as a means for communicating the more enigmatic aspects of embodied reality than those currently explored by technoscience. In combining art, science and diverse medicines together with contemporary digital culture, this project opens transverse lines of inquiry that build new channels between the arts, humanities and sciences whilst at the same time generating a new form of cultural engagement through performance and sound works.

In conclusion, Pulse Project interrogates aesthetic and philosophical axioms underpinning contemporary art, medicine and technology through engagement with pre-modern Chinese medicine and music theories. Accordingly, this research travels laterally between cultures and practices and calls for a radical change in conceiving of the body in either 'Oriental' and 'Occidental' terms in order to both reduce 'ethnocentric ignorance' and also to travel beyond the tired bifurcations between mind and body, self and others, and Western and Othered cultures.

Michelle Lewis-King is an artist, acupuncturist and PhD research fellow for CoDE Research Institute, Anglia Ruskin University, where she investigates the intercultural interfaces between art, medicine and technology. Michelle's research is published in *Technoetic Arts* (Vol 13, Iss.3), *Digital Creativity* (Vol 26, Iss. 1), *Journal Sonic Studies* (Issue 4), *ELSE Journal of Artistic Research* (Issue 0) and many conference proceedings. Her artistic research has been hosted by PROJECT ANYWHERE (a global peer-reviewed exhibition platform) and her artwork has been exhibited in: *Transposing Scales* no.5: Slade School of Art, *Today's Art* NL 2015, *Drawing Towards Sound*: the University of Greenwich (with John Cage, Pierre Boulez, etc.), *Digital Futures*: V&A Museum, the Anatomy Museum: King's College, Ex-Teresa Museum (Mexico), Royal Nonesuch Gallery (Oakland, CA) and Spike Island (UK). Michelle also works collaboratively - most recently at 4DSOUND (Institute of Spatial Sound), Budapest and ThePort @ CERN.

## Paper

**Mackenzie, Louise**

Northumbria University, UK

Louise Mackenzie is an artist and PhD candidate in Fine Art at Northumbria University, Associate of the Institute of Genetic Medicine, Newcastle University and member of the Cultural Negotiations of Science research group. Louise explores notions of human drive, progress, production and waste. Drawn towards the mechanisms upon which consumer-led society is founded, elements of her work focus on technical processes and, increasingly, biotechnology. Her current research investigates the use of life as material, specifically, the insertion of synthetic DNA into living organisms and the emotional weight of working with life in the laboratory. Louise was a finalist in the Bio Art & Design Awards 2015 and recipient of the New Graduate Award at Synthesis, Manchester Science Festival, 2013. She has spoken at Leonardo LASER London, ISEA2016 Hong Kong, Bodily Matters, UCL London, and Sonic Environments, Brisbane. Her artworks have been shown at the National Library of Spain (Madrid), Lumiere (Durham), Summerhall (Edinburgh), BALTIC39 (Newcastle), Bond House (London), Basement 6 Collective (Shanghai) and National Taiwan University of the Arts (Taiwan).

**Wishful Thinking**

[EN]

In my research I have used synthetic biology techniques to understand more deeply the implications of this methodology as a form of art practice - a thinking through making. In doing so, I have become both inspired and concerned by the possibilities that synthetic biology holds. It promises a lot for the future of humanity, yet does so from within a capitalist system that does not reflect the environmental impact of technological advances, such as the vast amounts of plastic waste generated in laboratory research<sup>1</sup> and the impossible to know future impacts (l'avenir) of changing the genetic structure of living organisms.

The core of the research resides in activities of an artistic practice situated within a UK genetics laboratory<sup>2</sup>, where I develop experience in molecular biology and synthetic biology to store a thought physically within the body of the living organism, *Escherichia coli*, deliberately following scientific protocols in order to explore the affects of working with laboratory life<sup>3</sup> as medium. I translated the thought (the question, "what will happen if I store this thought safe within you?") into DNA and stored it within the bacteria, which I have since been growing in the laboratory for over a year, to observe how my intervention has impacted the organisms and also to observe how my work as an artist using synthetic biology impacts upon the wider community. I have brought this research to a public audience via an evolving series of exhibitions (Pithos, Viral Experiments, Genocentric) and more recently an evolving workshop series (Transformation) that explore the physical act of inserting a thought within a body at the micro-cellular level from the Spinozian perspective of the cell as vital material. My ultimate aim is to store the phrase within my own cells, not those of a laboratory organism, in a work titled, *Velleity With(out) Volition, or Wishful Thinking*, as a post-anthropocentric reflection on the imposition of will inherent in humanity as a species.

Keywords: synthetic biology, bioart, transgenic, post-anthropocentrism, vital materialism

<sup>1</sup>One recent study suggests around 5.5 million tonnes of lab waste was created in 2014 worldwide (Urbina, Watts, & Reardon, 2015)

<sup>2</sup>Institute of Genetic Medicine, Newcastle University.

<sup>3</sup>The phrase "laboratory life" has become synonymous with the work of Bruno Latour and his anthropology of the laboratory environment (Latour and Woolgar 1979). I extract Latour's phrase and transform it within the context of my auto-ethnographic laboratory practice, where it becomes a referent to the diverse array of organisms that exist only within the confines of the laboratory. I further refine the definition to focus within my research on transgenic laboratory life and specifically within that the life of the transgenic micro-organism.

## The Island of Time: the infamous Pontikonisi of Corfu as self transcendence limit

[GR]

**Mamalos, Nikos**

Ionian University, Greece

Strange as it may sound, the symbol par excellence of Corfu, one of the most photographed places in Greece, the Pontikonisi (Mouse Island) has not been studied historically: not even one monograph highlights the symbolism and the imaginary all around it. In fact we do not know anything about it! Although, it has influenced arts in a unique way.

The presentation utilizes the unique cultural background of Corfu and through the analysis of the picturesque island outlines a unique history of the relationship of man and the natural environment: starting from the mythical narrative about the petrified ship of Odysseus, the esoteric aspects of his visit in the island of Feakes and the interpretation of the lone visits of Queen Elizabeth are combined with the famous work «Island of the Dead», of symbolist Arnold Böcklin, and two other inspired works: the Rachmaninoff's symphonic poem and the American horror b- movie (1945) with Boris Karloff. Besides these, will be presented the «unknown» psychedelic, transcendental and metaphysical avant-garde story of the American poet Hilda Doolittle with the title «Pontikonisi» (Mouse Island) written in 1932 after a visit to Corfu. The poet was in psychoanalysis with Sigmund Freud in Vienna during 1933-1934 and expressed her Corfu experience. Her visions also used during the theoretical and applied pioneering involvement with the cinema (1930's film Borderline).

A famous tourist attraction, known mainly only for its natural beauty, is studied as self transcendence limit. It is like the Room in the Andrei Tarkovsky's Stalker: it fulfills not just the wishes of a visitor, but the true unconscious desires of those that come in.

Keywords: Corfu, Pontikonisi, Hilda Doolittle, Arnold Böcklin, Sigmund Freud, Odysseus, esoterism, occult, transformation, cinematography, avant garde, stalker, transfiguration.

Nikos Demetrios Mamalos was born in Corfu in 1981. He studied Theology at the University of Athens and History at the Ionian University. He received his MA in «Methodology and Critical Edition of Historical and Sources» in 2016 at the Ionian University. The subject of his thesis was an unknown «Guide to Confession», dates back to 19th century, from an Eastern Orthodox monastery of North Corfu. He is a PhD student of DFLTI Department at Ionian University. His doctoral thesis investigates the life and work of the greatest Greek traveler of Asia and Africa Panaghiotis Potagos. He often writes articles in the local press and he is chief editor of the local history and culture magazine «Portoni».

## Paper

**Mniestris, Andreas**

Ionian University, Greece

Andreas Mniestris is Associate Professor of Electronic Music Composition at the Music Department of Ionian University and Director of the Electroacoustic Music Research Laboratory [EPHMEE]. His work focuses on fixed media composition. Other interests include soundscape research, radio art and music production. He is a founding member of the Hellenic Association of Electroacoustic Music Composers and the Hellenic Acoustic Ecology Association.

**Theocharidis, Philippos**

Ionian University, Greece

He studied Electronic music and Electronics (BSc) at Keele University (1993-97), and Music Technology (MA) at Newcastle-Upon-Tyne (1997-98), UK, currently finishing his PhD at the Ionian University in Corfu, Greece. He has taught Electronic Music, Sound Recording, and Computer Interaction for Musical Applications at the Universities of Macedonia (2000-07) and the Ionian (2007-12) and the Technological Institute of the Ionian Islands (2013-today). As a recording and live sound engineer (2000-today) he has been lead technician for numerous electroacoustic music concerts utilizing multi-speaker arrangements for sound diffusion. His compositional and improvisation work, mostly interactive electronic music, has been performed in various festivals including the Electroacoustic Music Days in Corfu (2003, 2015), Rethymno (2005, 2008, 2014) and Kefalonia (2009, 2016), Echopolis (2013), Salford Sonic Fusion Festival (2013) UK, Electric Nights (2016), Across the Great Divide, Human – Machine Improvisation, Onassis Cultural Center (2012), di.p.art (2012), SMC (2007). <https://philippostheocharidis.wordpress.com>

**LAN Game: Space, density, will, self-organization within human - machine interaction in a live electronics work**

[GR]

In this work we address human - machine interaction and their cooperative effort towards the real-time creation and performance of 'LAN Game' - an open-form live electroacoustic music work. What is «live» in an electroacoustic work? How can human and artificial-(ly intelligent? cylothymic?) agents coexist and interact with each other? These are the basic questions set by the work, which is created by an interactive computer application and is based on the real-time creation of sonic events that are produced by the relationship between two human and two artificial agents. The two artificial agents, connected via a local area network, produce micro-sounds which combined into sonic clouds of variable density and spatial distribution, compose the microstructural elements of the work as a unified sonic environment. The structural evolution of this 'soundscape' in time is dependent on the constant dialectic relationships between the two artificial agents as well as each one's relationship with its own 'paired' human-agent from whom they receive data through a graphical user interface. This relationship is realizing a goal-achieving routine, in respect to the density of the produced sound events and their spatial distribution as well as a response index towards achieving this goal. Target values for these goals are set and re-evaluated in real-time during every live performance of the work, by means of machine learning techniques based on data from past performances. The artificial agents' 'idiosyncrasies' and thus each one's capacity towards achieving the goals is influenced by the paired human-agent who 'trains' her artificial partner in real-time giving it the confidence (or not) to take a leading role in the evolution of the work.

Keywords: Machine learning, agents, networks, live electronic music

## Paper

## BLACK SONIC HOLE: An immersive and interactive sonic soundscape based on Schwarzschild's Geodesics for Black Holes.

[EN]

In this presentation we describe our ongoing efforts to create an electroacoustic sonic object within an interactive/immersive installation based on the first non-trivial solution for Einstein's field equations: Karl Schwarzschild's singularities, or, as they are better known today, Black Holes. We propose a direct analogy between the simplified geodesics for a light particle in the neighbourhood of a static Black Hole unto the limits of the event horizon -which result in the known solutions for gravitational lensing- and the viewer's own capacity to interact with sound. Our proposed installation generates a sonic soundscape in which the viewer experiences the concepts of spatial curvature and time dilation produced by gravity through analogous distortion to sounds -these may be either refer to harmonic frequencies carefully chosen for the experience or the viewer's own voice- which comprise a reactive sonic object. The system we have designed encompasses an open software which generates the trajectories and frequency shifts which will be applied to the sonic object, written as a MATLAB script, and a patch in Pure Data/Gem which interprets said information and allows for real-time interaction with the listener through voice, additional analogue devices and effects such as synthesizers and pedals. The software is custom built to the hardware installation itself. It was first developed as a four channel architecture, allowing for a two-dimensional representation of the position of the sonic object within the soundscape, which moves following the curved space geodesic. We are currently further developing our system so that we may apply it to a sound array comprised of many elements, permitting a higher spatial and sonic resolution. We are also shifting the system architecture to a voice of god (v.o.g.) type array, where the sound elements are above the viewer, in order to create a more immersive experience. Recent developments are with eight channels, which add a solid sonic dimension to the system spatialisation during real time performance, and eventually will lead to a 16.2 sonic environment. Through our work we aim to transcend the boundaries separating the fields of art and science, in relation to the concepts of the singularity, the forbidden and the taboo. Indeed, from a physical perspective, one would be pressed to find a better example of forbidden places in nature than Black.

Holes and their event horizons. The infinitely curved space around these objects could have also been considered taboo within the scientific community in the years prior to their actual discovery; with Einstein himself dismissing them as a mathematical simplification whose implications of a singularity could not carry over to the natural world. The poetics of such physical phenomena in the post digital age are evident through the analogy of the crossing, considering the event-horizon of the Black Hole as a threshold, a door into a point of no return where the commodified theoretical views which have dominated Western thinking and aesthetics for millennia are trapped into the edge of the immense, finding no validity in the current post-human present. This is both the liminal and the taboo: when scientists and artists are not currently fully capable of understanding what lies beyond the event horizon, we choose to leave it to the spectator, as a user of the sonic environment, to draw his or her own conclusions based on the experience, and take the leap...

Keywords: Electroacoustic, Soundscape, Schwarzschild Geodesics, Immersive, Transcendence

**Morante, David**

Universidad Carlos III de Madrid, Spain

**Oliveros, Miguel**

Universidad Complutense de Madrid,  
Spain

**Perez-Grande, Daniel**

Universidad Carlos III de Madrid, Spain

### Space Interactional Experience (S.I.E.)

[S.I.E] is an acronym for Space Interactional Experience, an interdisciplinary art, science and technology group whose key divulgative concern is to bring people, as mundane users of technology, "one step closer" to the immensity of the physical reality, perceived through the limits of human knowledge/cognition, via experiential and immersive installations. The group, composed by six members and open to collaboration, meet at Medialab Prado Madrid and Google Campus. Group members are: Miguel Oliveros, fine artist, focused on the digital arts, Daniel Pérez-Grande, David Morante, both Aerospace Engineers and PhD candidates in Space technologies, Celia Talamante, Telecommunications and Sound Engineer, Pablo Méndez, Architect and Designer and Alejandro Serrano, programmer and entrepreneur. The group has been active since Winter 2016, after coinciding in the NASA SpaceAppsChallenge 2016 competition, where the project first took form. We recently presented the concept behind the BlackSonicHole project together with The Artian at the Google Campus in Madrid.

## Paper

**Ottavi, Julien**

Lorraine University, France

A mediactivist, artist-researcher, composer / musician, poet and tongues destroyer, experimental film maker and anarchist, founder of Apo33, since 1997 Ottavi develops audio/visual programs with Puredata, using DIY electronics (radio transmitters, oscillators, mixers, amplifiers, video transmitters...etc). His practices are not limited to the art spheres but cross different fields from technological development to philosophy / theoretical research, biomimetic analysis & experimentation. Ottavi is currently a Phd candidate at Lorraine University, France where his research covers Sound, Noise and Online audio practices. He is also a strong defender of collective and experimental practices that question the authorship strategy of the "art ideology." + info: [noiser.org](http://noiser.org)

## **Thêta Fantomes: floss+art+game+laser+mobile avatar - Architecture and brain wave controlled music**

[EN]

Thêta Fantomes is a cross-disciplinary digital game+art project. Its an art piece developed by APO33 to realise some of our ideas about using real-time neuronal data processing with game play in a hybrid transcendental experience.

Introduction: Thêta Fantomes is a multimedia installation crossing gaming (video), art and novice scientific research in the field of neuroscience.

Since 1997 APO33's artistic research develops has addressed new practices at the cutting edge of digital genres with a particular interest in networked performances, using robotics, networks, web transfer, interactive and immersive installation or performance ...), Theta Fantômes is an artistic creation resulting from our current research with networking EEG interfaces as a way of controlling space, light and sound. We propose with Theta Fantômes to remove the performer from the "physical" game situation and use brain waves instead of material manipulations to produce sound and visual interaction. Thêta Fantomes asks of the performer (or player), which may be a member of the public, a certain level of concentration in order to control the sound and visual composition of Thêta Fantomes.

Background: Brain waves are very much subject to fantasy and imagination. Advances in science over the last () years have made it possible to read the number of hertz per minute produced by our different areas of the brain and their various modulations depending upon what do you "think", which part of the brain is active and the level of concentration. Human Computer interaction: human-machine relationships; Neuroscience or "brain research" is predominantly focused on explaining how the brain works in order to explain how the human works. This last point is more problematic as neuroscience uses a very limited tools to measure of the complexity of the brain; the electrical production the brain produces to map some other reaction in human conscious and/or unconscious decision making, emotion, feeling or affect... "However, we wish to argue that simply measuring the "neural correlates" of SESdisparities would be insufficient. The behavioural data is compelling in its own right, and the mere process of adding of brain pictures may not in itself add any explanatory, diagnostic or predictive power, despite its seductive allure (Weisberg Et al., 2008)." Differentiation from neuroscience & art, between lab research based and art practices. In Thêta Fantomes the aim is not to try to explain brain function but rather hijack these tools and the potential of their sensors to embrace of new conception of mixing game and mix-media live performance using Brain-computer interfaces.

## Kefir: A metaphor for the Sexualization of the Self

[EN]

The purpose of the artwork is to expose the each time more common phenomenon that could be called a "sexualization of the self": the attempt to create a selfie using external selfies absorbed from social /por medias/networks as substrate, being that none of these anonymous "selfies" are seen as an actual person (what usually happens in pornography). By expanding the concept of selfie to more than self-taken pictures and uniting wearables, biohacking and technology, the goal is to criticize the dichotomy sexual versus social identities and come up with a preposterous representation of these phenomenon. This would be done by cultivating microorganisms in printed selfies of random people as substrate "crisis of the self" and then using them to produce a biological mask to be attached to the artist's face. As the microorganisms multiply the mask would grow and change its shape (a choreography indeed), representing the instability of creating an external-based selfie and the resulting nihilism of the general effort to constantly recreate yourself. At the same time, using a dynamic mask is intended to generate a debate about to what point the socially acceptable identity is different from the sexual, condemned one. As the kefir grows, the differences between them two become more evident but these very same "obvious" peculiarities are always similar at first, hard to be differentiated, implying the the line between taboo and allowance, sexual transgression and submission to social norms is very tenuous.

Keywords: Kefir, Sexualization, Self, Depersonalization, Sexual identity

**Padilha, Eduardo**

Synbio Brasil, Brasil

I am something between a scientist, a musician, a blogger and a biohacker who strives not to blow up the laboratory and who has personally discovered the dangers of Sodium Hydroxide, of pouring alcohol onto the violin or even of storing ether in the wardrobe. I am majoring in Biochemistry at the Federal University of São Paulo and I am part of the Synthetic Biology Club of Brazil (Synbio Brasil). I helped to coordinate the first Biohack Academy by Waag Society in Brazil and I'm head of the artwork suggested here, as part of a group of artists and scientists devoted to expand the biohacking and bioart initiative in Brazil, pushing it to the limits of to the unthinkable.

**Wu, Rita**

Synbio Brasil, Brasil

Rita Wu is a designer and artist, working with digital technologies, synthetic biology and biohacking. She is a founding member of the Fab Lab at FAU-USP. In her work she explores the relationship between body, space and technology. She has presented projects at MIT (iGEM - 2014/16) and Harvard University (Biomod - 2015), as a member of the Synthetic Biology Club of Brazil (Synbio Brasil), an interdisciplinary and "indisciplinary" group of artists and scientists devoted to expand the biohacking and bioart initiative in Brazil. She also created Technoporn.org, a research platform and proposition aimed at empowerment through expansion of sexuality with the use of digital technology and biotechnology

## Paper

**Panagopoulos, Iakovos**

University of Central Lancashire, UK

Iakovos Panagopoulos is a Greek filmmaker and scholar particularly interested in avant garde and modernist cinema. He was born in Greece and more specifically in Corfu island. He graduated from the Audio Visual Arts Department of Ionian University of Greece having gained a high score in his dissertation about "The Authoritarian roots in Plato's theory". He worked two years in Greek television and as a freelancer videographer. After that he decided to move to U.K. to do his master's around cinematography. He graduated his Master in Cinematography for Film and Television at Bournemouth University in 2016. He is now doing his PhD research in the University of Central Lancashire. His area of studies is Greek cinema and he is focusing on the work of Theo Angelopoulos. His topic is "Revisiting Theo Angelopoulos films through the historical/political aspects of civil and post civil war trauma in his coffeeshop scenes and his contribution to contemporary Greek cinema.". Iakovos is teaching in seminars as a visiting lecturer in Audio Visual arts department of Greece and in other conferences that are happening in Greece. He directed his first feature documentary in 2016 "Sea Sun and Refugees" and he created more than a dozen short films either as a Cinematographer or as a Director. His films got selected in many international festival and won few of them and screened in U.K. and Greek T.V.. He is now writing a script for his first feature film.

## The issue of the post-gender and transgressive identities in contemporary greek reality in the cinematic work of Panos Koutras.

[GR]

The issue of the racial identities that is a subject which has influenced, for many decades art and cinema, it is considered until today as a subject taboo. In his book *Dissimilarity and Eroticism*, Konstantinos Kyriakos mentions that: "the pursuit of otherness and the lack of similarity in the kind, the class, the religion, the sexuality and the nationality it is orientated in greek space, regarding the sciences of cinema, art and theatre, still in an investigated stage." (Kyriakos 2001). In greek cinema the printing of different racial identities it is not a contemporary phenomenon. But this printing is facing changes and mutations over time. In the older movies the homosexual is a comic figure that is confronted with racism or as a ridiculous personality, while in the later movies represents mainly the special being who is confronted more with suspiciousness than a human character which is outlined via a guilt-free look" (Kyriakos 2001). This is a proof that until today the racial issue and the identities constitute a subject taboo in greek cinema. So the aim is this "guilt-free look" in the cinema by putting the subject of the racial identity in a second level. As Foucault mentions "the meaning of the gender made possible to batch in an artificial unity anatomic data, biological functions, behaviours, senses and pleasures and permitted the use of this notional unity as causal principal, as ubiquitous meaning. In this way the genre managed to function as the only and the blanket meaning" (Foucault, 1980). So by talking for this guilt-free look, essentially we talk for a final aim, which is the voluntary elimination of the gender itself via the science, which is one of the main and the basic principles of the Post-Gender movement. The cinema, wanting to touch on in such movements and aims, has tried to approach this look. In Greek landscape the filmmaker who has approached more crucial this issue is Panos Koutras. As Jacques Mandelbaum wrote in the newspaper *Le Monde* that Panos Koutras is someone that deserves to be attended narrowly because he is one of the few Greek directors that really film his country taboos. In his first feature film, *The attack of the giant mussaka* (1999), a man (Giannis Aggelakis) plays a woman as initial convention and without references in transvestite condition. It constitutes an exemplary camp movie, because it is important the intersexuality as a modification game of the parts which specify the genders (Kyriakos, 2001). In his movie *Strella* (2009) Koutra approached even more dynamically the issue of the gender and transgressive identity by getting inside in its own root, which is the incestuous relationship of *Strella* with her father. Judith Butler supports that the negation becomes the establishing moment of what Freud calls "consolidation of the gender". The boy, by refusing his mother as an object of desire, either internalizes the loss identifying himself with the mother or transfers his heterosexual mooring and in this way fortifies the mooring with his father embedding thus his masculinity (Butler, 1999). With this reasoning we come to the conclusion that the determination of the gender is indissolubly connected with the Oedipus complex and the incest.

The investigative questions that are going to be answered in this research are: How are presented the transgressive identities in the movies of Panos Koutras? How Panos Koutras is approaching the Post-Gender movement? Which is the basic different with the existing greek queer cinema?

## How to Use Gay Nazis in Job Interviews: Facebook, Lust and Austerity-age Horror

[EN]

This performative presentation addresses the trans-media appropriation of a video-performance, short film and poly-media project called: The Homonazi Effect. Centered on the presenter's actual encounter with a gay neo-nazi, the Homonazi Effect encompassed an alliance of platforms: blogs, queer festivals, popular magazines, academic writing and social media. Visual components of the artwork, and particularly, the author's impersonations of his 'homo-nazi' interlocutor were re-used in various storytelling and self-writing formats – co-creating a fragmented facebook-based collage of confession and defeat. These new photo-textual performances re-framed the meaning, context and impact of the initial story – re-situating its visual dramatics within an aesthetic backdrop of precarity. A true story of homo-erotic horror is now visually associated with a digital dramatization of failed job interviews, zero-hour contracts and traumatic escapism. A cinematic narration dissolves into a project of self-writing, one that establishes an 'exhibitionistic archiving of failure'. The boundaries between fiction and non-fiction, history and imagination and, most importantly, digital and nondigital dramaturgy collapse. A new queer utopia is now disruptively staged on the performative intersection of social media and austerity-age dreamland.

**Papadopoulos,  
Alexandros**

Liverpool Hope University, UK

Dr. Alexandros Papadopoulos is performance artist, blogger and associate lecturer at Liverpool Hope University. Over the summer, he works as zero-hourly-paid bartender. He writes about queer imagination, the aesthetics of crime and the hedonic cultures of escapism. He has frequently collaborated with digital artists, popular magazines and theatrical festivals. He seeks to find an artistic practice that will transcend the contemporary experiences of fear, lust and vulnerability.

## Paper

**Papaioannou, Georgios**

Ionian University, Greece

Dr Georgios Papaioannou was born in Ioannina, Greece. At an early age he was exposed to scholarship and international travel. His life has reflected this. After gaining his BA degree at Ioannina University, he went to Britain where he completed an MA Degree in Archaeology and IT at University College London. He then went on to take a PhD at King's College London in classics, archaeology, cultural heritage and IT. After spending time in Spain and conducting archaeological work in Jordan, Syria and Oman, he joined the staff of the Ionian University in Corfu, Greece, where he now is an Assistant Professor at the Department of Archives, Library Sciences and Museology, and the Director of the Museology Lab of the Ionian University. The focus of his research interests lies in museums, archaeology, education (including distance learning) and IT applications, including augmented reality and mobile applications. He has setup archaeological exhibitions at the Lowest Place on Earth in Jordan and exhibitions at various museums in Greece. He has led and coordinated multi-partner cross border research and innovation projects, and he received relevant project coordination awards. Dr Papaioannou is General-Secretary of the Hellenic Society for Near Eastern Studies and a member of ICOM. He has lectured, excavated and led tours to the UK, Greece, Cyprus, Spain, Syria, Oman, Turkey, Yemen and Saudi Arabia.

**Paschou, Sofia**

Ionian University, Greece

Research interests: Museums and digital technologies. Study and management of ethics. Sofia Paschou was born in Corfu. She is a researcher of the Museology Laboratory at the Ionian University. Her research interests lie on cultural heritage management issues in the digital world with emphasis on ethics and legal issues. She is a graduate of Law School, Aristotle University of Thessaloniki. She is a professional lawyer since 2000 and works as legal advisor for the Piraeus Bank and the Agricultural Bank of Greece in special liquidation. She received with honours her MSc degree (MSc) entitled «Management of Cultural Heritage Documents and New Technologies» of the Ionian University where, where she continues as a PhD candidate. Sofia Paschou has participated in international research projects and international conferences. She publishes in international journals, coordinates research activities of EMIP and is a member of the International Council of Museums (ICOM).

**Human Remains as museum exhibits: Reality, concerns and perspectives**

[GR]

People collect things as mean for shaping and organizing their relationship with the world (Pearce, 1994). The practice of collecting objects and every kind of material existed long before museums' appearance and development. Such practice was and still is element and characteristic of human nature, probably due to the desire for social discrimination and knowledge acquisition. It might also has its roots to the feeling that some sort of immortality and eternity is achieved by collecting and preserving. (Alexander, 1996).

Many museums incorporate human remains as part of exhibition. Historically, human remains are treated as something special that represents odd and rare along with foreign practices and traditions of different cultures (Page, 2011). Human remains as term refers to body or part of the human body in its every precursor and primitive form. The use of term is widespread and frequently adopted in archeology science, especially during excavations. In the forensic science word "remnants" is preferable (Papageorgopoulos & Moraitis, 2015). At museums human remains have many years of presence. They are included as part of an archaeological, historical and ecclesiastical exhibition or collection. Their presence is also common at natural history and modern art museums. They also become part of exhibitions for educational or research purposes. Greek Criminological Museum in Athens is such an example. It is located and run by Athens' Medical School.

Human remains as museum exhibits evoke many reactions. They have the ability to stimulate imagination, surprise and curiosity, while their role in understanding anatomy, culture and history is also important (Page, 2011). At the same time, their management, exposure, acquisition and maintenance emerge intense and controversial discussions in the field of museology globally, especially in recent years (George Tzortzis, 2010). Their presence causes contradictory feelings, due to visitors' personal, religious and ethical beliefs. A typical example is modern BODY WORLDS exhibition, which consists of whole human bodies or parts exclusively.

This paper aims to present contemporary reality and practice in museums, referring to human remains as exhibits through examples from Greece and worldwide. It will discuss the current legal frame and ethics. It also aims to initiate a discussion about moral and ethical issues and concerns that arise when managing human body as an exhibit. The latter could reveal new perspectives, management and behavior for museums.

Keywords: Human remains, museums, exhibits, ethics, morality

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## Paper

## From ancient sex toys to anthropomorphic sex machines

[GR]

From ancient times people invented tools to satisfy their sexual needs. Those tools were phallus-shaped made either of stone, leather, wood or tar. Over the years they appear in various versions of art and bend the communities' moral barriers, starting as satisfying tools. Nowadays, in a rapidly changing urban landscape tools evolve and coexist with the anthropomorphic sex machines and the continuously growing sexual needs.

Keywords: Anthropomorphic, Antiquities, Museology, Onanism, Sex-machines, Sex-toys

**Pavlis, Giorgos**

Ionian University, Greece

Georgios Pavlis was born in Trikala, Greece in 1991. He lived in Alonissos until 2010 when he moved in Corfu for studies. He graduated from the Department of Archives, Library Science and Museology of Ionian University. He is a student at Ionian University's Master: "Management of Cultural Heritage Documents and New Information Technologies – Museum Studies" at the department of Archives, Library Science and Museology. In 2014, he worked as an Archivist in digitization of I. Kapodistrias Digital Archive. In 2016, he developed his scientific research for the degree "Lazaretto: Museological Study and Development", in cooperation with Dr. Stavros Vlivos. He works as a Librarian in Central Library of Ionian University. Since 2016, he takes drawing and painting lessons at Corfu Art School. He is keen on radio, literature, poetry and painting. He has made two personal exhibitions.

## Neuroimaging within the scope of art

[EN]

Author's basic objective is to describe the basic elements related to the function of the human brain using state-of-the-art techniques within the scope of art experience. Brain imaging and neuroimaging are used in both to understand brain structure and function and to assess outcome after interventions. Brain imaging and neuroimaging accessed within the scope of art is an innovative scientific field. The experience of brain-imaging and neuroimaging of art emerges from the interaction of multiple cognitive processes. The aim of this paper to analyze how brain regions network act in concert to produce exceptional and moving art experiences.

The advancement of wireless EEG (electroencephalogram) sensor technology is rapidly changing the way people interact with the environment. EEG headsets and sensors safely measure the brain's electrical activity. The technology behind brainwave art, neurofeedback, is usually used for medical purposes. Nevertheless, artists are able to use an EEG brain device in order to produce artwork using the power of the mind. Specifically, in order to visualize the brain activity, a brainwave visualizer is needed in order to get real-time visual feedback on brainwaves. The objective of brain artwork is to display the state of mind and brain frequency while the EEG brain device provides a constant feedback with the use of a visualization system (a computer screen, a pool of water, or a wall of lights, or whatever).

The concept of brain artwork is the idea of people creating artwork using only their brain activity. An EEG headset is placed on top of the head and measures the electrical signals. Colors and shapes displayed with the use of specified applications shift the focus and attention change throughout the brain signal recording. Snapshots of the brain state of mind are available to be printed or digitally analyzed. The most worldwide spread brain art applications are the "Braitone Art" and the "Art of Zen". "Braitone Art" software is using EEG signal recording in order to project emotional situation on high-quality artwork within a digital canvas. The "Art of Zen" application (combining art with relaxation) uses biofeedback to visualize the calm and balanced state of mind with dynamic flowing colors and as a person's mood alters, so to do the Art of Zen's visual interpretations.

Moreover, brain artwork could be also expressed within music interpretations. Musical artists have jumped on a new trend in recent years called brainwave entrainment which often uses binaural beats. This "music" is a form of artwork that is intended to control the oscillation patterns within the mind such that it becomes "entrained" to a particular frequency, whether for energy, relaxation, or other purposes.

Keywords: Brain imaging, neuroimaging, EEG Biosensors, EEG Art, Brainwaves painting, EEG music.

**Plerou, Antonia**

Ionian University, Greece

Dr. Antonia Plerou holds a Ph.D. degree from the Department of Informatics of the Ionian University in Corfu and Bioinformatics and Human Electrophysiology Laboratory member (BiheLab - Ionian University) with the field of expertise "Pattern recognition analyst for Neuroeducational studies". She studied Applied Mathematics at the Faculty of Sciences in the Aristotle University of Thessaloniki and obtained her Master Degree in Mathematics from the Faculty of Sciences and Technology of the Greek Open University. She has (co) authored more than 20 articles in international conferences and journals and 2 book chapters. Her research interests are mainly related to the fields of Cognitive Science and Learning Difficulties, Dyscalculia and Algorithmic Thinking Difficulties, Artificial Neural Networks and Algorithms, Artificial Intelligence and Pattern Recognition, Neuronal Disorders treatment using Neuroinformatics, Neurofeedback Training, Neurodegenerative Diseases, and Educational Neuroscience.

## Paper

**Petrič, Špela**

Independent Artist, Slovenia |  
Netherlands

Špela Petrič, BSc, MA, PhD, is a Slovenian new media artist and former scientific researcher currently based between Ljubljana, SI and Amsterdam, NL. Her practice is a multi-species collaborative endeavor, a deviant composite of natural sciences, wet media and performance. She tries to envision artistic experiments that enact strange relationalities in hopes of enriching our adjacent possible. Much of her recent work has focused on plant life.

Website: [spelapetric.org](http://spelapetric.org)

**Plant-Human Monsters**

[EN]

My artistic research looks at vegetal life as the unchallenged frontier of estrangement, revealing the limits of human empathy as well as its anthropocentric underpinnings. Plants are, in their omnipresence, utterly foreign complexity and lack of identification elements allowing anthropomorphism, ideal subjects of study in an attempt to reexamine relations with the Other. The field of plant neurobiology has tried to uncover mechanisms of plant function by likening the physiology of plants to animal systems in order to raise awareness of the intricate, highly adapted life of plants; however, the plants' cryptic chemically-based conversations, their biological inter-species networks, their centennial lifespans and non-centralized operation make them the benevolent aliens living among us. How can one draw together the world of human beings and that of plants, while resisting the temptation to sacrifice the specificity of either perspective and respecting the foreignness of vegetal life? The contribution lays out three performative projects – Skotopoiesis, Phytoteratology and Strange Encounters – through which I explore radical and novel modes of human-plant intercognition, which, while discovering the vegetal, delineate our own borders to be overcome.

**Poulou, Despoina**

Aristotle University of Thessaloniki,  
Greece

Despoina Poulou is a Doctor of Philosophy in Film Aesthetics from the Department of Philosophy and Education at the Aristotle University of Thessaloniki. She also studied Cultural Technology and Communication, at the Aegean University, and Audio & Visual Arts, at the Ionian University, and holds a Master's Degree on "Digital Art Forms", from the Athens School of Fine Arts.

**Pornography or Art?  
Transgressive revelations in cinema**

[GR]

When a literary, cinematic or other work of art is interested in the subject of eroticism and dares to record with provocative revelations its characters' erotic acts, it is often considered pornographic and, with this pejorative characterization, is excluded from the products of "high" art and regarded as inconsequential. However, from the extensive discussion that continues until this day, it remains an open question whether a work of art can be so obscene that it should present absolutely no artistic value? On the other hand, it is equally possible that the negatively charged term, "pornographic", is used for the rejection of a group of possibly valuable artworks, so that a tradition of prudery which gets irritated by anything that tries to boldly confront the matters of sexuality, can be satisfied.

Consequently, in cinema, which is primarily an optical medium, when a movie aims to narrate an erotic relationship, a dilemma immediately occurs which concerns the sexual acts between the protagonists and the degree of their concealment or revelation. Is eroticism benefited when it remains in secret, letting the viewer enrich with his/her imagination elements that cannot be captured, or does the artist owe to approach his work with a manner that is as much as possible close to reality?

In this context, movies known for their "revealing" character and unsimulated sex scenes are being studied, aiming to investigate the effectiveness of such an approach as well as to define the modern critical view towards such artworks. Dusan Makavejev's *W.R.: The Mysteries of the Organism* (1971) and Nagisa Oshima's *In the Realm of the Senses* (1976), as well as Lars von Trier's *Succeeding Idiots* (1998), Catherine Breilliat's *Anatomy of Hell* (2004), Michael Winterbottom's *9 Songs* (2004) and Gaspar Noé's *Love* (2015), will be examined, in an effort to determine whether these movies represent a revolution in erotic cinema that adopts a realistic approach to eroticism, similar the one discussed by Linda Williams in *Screening Sex*, or they are just isolated incidents of a marginalized part of cinema.

Keywords: pornography, art, cinema, conceal, reveal

## The Aesthetics of Anger: Spatialising Emotions through Intermedia Practices

[EN]

**Psarras, Bill**

Ionian University, Greece

Contemporary art has always been a transgressive way of exploring inbetween and liminal aspects of the human experience. While the work of art triggers in various ways the emotional threads of the viewer, it is of great importance how emotions can be aestheticised. Anger has constituted an excluded emotion within everyday context although the politics of repression in various threads of contemporary society is often a provoking factor. Yet, it has always been an emotion with not only great expressive qualities but also harmful – an emotion located near wisdom but also near wrath. Can such emotions be spatialized? Lucy Lippard (1983) mentions in her texts an Eskimo tradition in which the angry person can release his/her anger by ‘walking the emotion out of his or her system in a straight line’ within a location – she adds that the length and strength of such walked line spatialises and visualises the ephemeral rage. The current paper seeks to explore the aesthetics of extreme emotions in contemporary art and in particular how the emotion of anger becomes an aestheticised, performed and mediated notion with poetic and political implications. Having as starting platform the emergence of ‘emotional geographies’, an interdisciplinary field of study, which has brought together geographers, sociologists, artists and cultural theorists, psychologists among others and that focuses on the socio-spatial production of emotion – the current paper explores extreme emotions in art through spatial, mobile and performative lenses. Drawing from this, the fields of performance and installation art constitute methodological aspects of expressing emotions through embodied, spatial and intermedia ways, by constructing spatiotemporal situations with a sensory impact on the viewer. Thus, the paper will critically examine a series of intermedia artworks and practices (i.e. installation, interactive, video art, performance) related to anger, extreme emotions and liminality including works by Bill Viola, Pipilotti Rist, Lanfranco Aceti, David Wojnarowicz and author’s one (Bill Psarras) among others.

Keywords Emotion, Anger, Spatial practices, Time-based media, Interdisciplinary, Contemporary art, Performance

Bill Psarras (Dr., 1985) is an artist and adjunct lecturer at the Dept. of Audio and Visual Arts of Ionian University. He obtained his Ph.D from Goldsmiths University of London, with a BA in Audiovisual Arts (Ionian University) and an MA in Digital Arts (University of the Arts London). His research focuses on the emergence of a hybrid flaneur of the 21st century city, exploring issues of walking as an aesthetic practice, senses and emotional geographies. His art practice is being articulated through installation art, walking performances, video art, music composition and poetry – deeply influenced by the poetics and politics of the urban experience. He has exhibited in various international festivals (Europe, US, Australia), group exhibitions (Onassis Foundation, Benaki Museum, Kappatos Gallery, Something Human UK, Washington Experimental Media) and cultural institutions (Royal Academy of Arts Summer Exhibition 2010, Storefront for Art and Architecture). His interdisciplinary research brings together contemporary art, urban studies and media arts; and it has been presented in a series of academic journals, conferences and symposia. He is a musician and an ambient composer under the alias Ludmilla My Side. On 2017, he is publishing his first poetry collection in Greek entitled ‘Tundra’ (Athens: iWrite Publications).

## Paper

**Remneva, Olga**

Independent, Russia

Moscow-based art-historian and art-therapist, art&science expert. PhD in cultural studies, research's title is "Mastering the nature via science-art methods: the natural and the technological". Gave lectures on different aspects of art&science in many Russian cities. Coordinator of 1st Ural Industrial Biennial for Contemporary Art (2011), curator of the exhibition "Science-Art - art for science" (Ural Federal University, Ekaterinburg, 2012), artists' assistant of 5th Moscow Biennial for Contemporary Art (2013), co-curator of the solo-exhibition of Pinar Yoldas 'An Ecosystem of Excess' (Polytechnic Museum, Moscow, 2015-2016), art expert of the exhibition for the President (Educational Forum for Artist, Sculptors and Art-historians, 2016). Participant of art&science workshops (incl. Olga Kisseleva, and Guy Ben-Ari). Took over 1000 educational hours in different fields of practical psychology from world-famous masters (incl. Frank Cardelle, Brigitte Wingelmayer, Claire Parry-Jones, Graham Dickerson, Maria Lobastova and many others).

**The art of living systems: between natural and technological**

[EN]

Art&science practices have a special type of the art, where the living systems are the medium. In this type of the art, art&science practitioners aspire to comprehend the living via technologies, and to puzzle out in structure-forming elements of the technological. It is always an attempt to give an answer on questions, which did not even exist earlier, or which were not answered because of the lack of scientific and technological development: how it is possible to maintain plant life in a machine and human life in a tree, how we can tend a plant from another continent via internet, what for it is needed to create the cosmopolitan chicken using breeding, etc.

According to Stephen Wilson, "All of these artists and others who work with living systems realize that humans are not alone on the Earth, and aim to develop new ways to bring knowledge of other species and their life processes into artistic research". In the art of living systems nature is stated as the process, a cultural process. An artwork, which combines natural and technological parts, has special time duration, because a spectator can watch the life-process of a plant/animal/insect implemented or depended from the machine. Thus it is not purely a static object, it is an art made of life itself, and the object is born, lives, and dies. Nowadays culture is not something extra biological, but biological. Biology becomes "new ontology" (according to D.Galkin), new worldview conception. It even becomes postbiology, when we add a science-andtechnology split.

In my presentation I will analyze projects of Koen Vanmechelen, Gilberto Esparza, Ilya Fedotov-Fedorov, and other artists, highlighting the key features of the living systems art from the perspective of the intersections of the natural and the technological.

**Rossi, Laura Langer**

New York University, USA

Currently enrolled at NYU's Masters in Cinema Studies, Laura Langer Rossi holds a Bachelor degree in Communications with emphasis in Film from FAAP (Brazil); she has also studied Film at UCINE (Argentina) and Executive Production at AIC (Brazil). In the Industry, Rossi has worked as an editor for many short films and at the International Department of Brazilian production company Gullane. Her current research centers around social cinema and expanded concepts of realism in film, adopting an anthropological perspective and applying psychological theories in esthetic analysis. In social cinema, her work focusses on autonomy expression of minorities, from their position as subject matter to their presence in production and spectatorship. Concerning the expansion of what we understand as realism, her interest relies in themes that defy the limits of the field by translating altered states of the human mind into the audiovisual form

**Requiem For A Dream: Drug Esthetics In Audiovisual Processes**

[EN]

In "Stream of Consciousness of Film" Christina Joy Troller argues that the value of Requiem for a Dream lies in the fact that the film achieves an aesthetic foregrounding through the use of structural devices rather than resistance to plot structure. It is rare to find such an engaging and classical threeact narrative to be completely overshadowed by the sensorial experience of the work, however, it is hard not to remember Aronofsky's film primarily for the highly subjective representations of the world tainted by what can be refer as an aesthetics of drugs.

Requiem For A Dream is a four-way first person narrative about their decaying experience with addiction. Instead of dealing with historical or sociological aspects, they explore the highly subjective representations of the world tainted by what can be refer as the aesthetics of drugs. The purpose of this essay is to explore how audiovisual narratives in dealing with altered and sensorial states of the mind can amplify its possibilities to play with subversive uses of language while still sustaining a verisimilar discourse. In other words, how subjective drug movies expand the possibilities of the point of view narration by integrating aesthetics mechanisms with the inner effects of substances as the main subject matter.

The essay takes two paths for this analysis. First, because the film is based on a book that also foregrounds anomalous forms of depicting the junkie mind, the initial part will be focused in drawing comparisons between the literary attempt and the audiovisual attempt of Requiem For A Dream, hoping to reinforce Robert E. Jones' view of talking pictures as the perfect medium for expressing consciousness.

Secondly, the essay will consider how the aesthetics of drugs is perceived when the film chooses the subjective point of view of a character under the influence. That is, the analysis will focus in translation of the effects of drugs on human consciousness into filmic form, with the purpose of exemplifying how the film applied unorthodox methods of narration to expand the audience's experience of the subject matter beyond the dramatic narration and into a sensorial perception of the universe of mental stimulators.

## Games and the Occult: everyday enchantment through new interactions and old practices

[EN]

Saridaki, Maria

Athens University, Greece

As a somewhat novel cultural medium, video games and pervasive games, constitute an exciting body of research; the form of the medium, its popularity and the different levels of interaction and artistic expression from creators and players, provide rich opportunities for cultural studies. Mainstream games, art games or playful experiences, have been instilled with spiritually significant ideas, themes, symbols and narratives. These ideas are based or inspired from esoteric traditions depicting occult themes; paganism, witchcraft, alchemy and magic just to name a few, all belonging to the domain of Esotericism and the depiction of the spiritual transformation of the self through these themes. To name just a few examples of such games: *The Secret World* (2012): an MMO of myth, occultism, and conspiracy theory in the modern world, *The Fool's Errand* (1987): A tarot-themed puzzle adventure game by Cliff Johnson in which the player pieces together a narrative about the initiatory journey of the Fool from the tarot and *Eternal Darkness: Sanity's Requiem* (2002): a Lovecraftian survival horror game with a unique rune-based magic system and creative sanity effects (Howard, 2012). On the other hand, both in western and eastern esotericism, many different tools of divination such as the tarot, the ouija board and geomantical practices had a cultural journey from entertainment to esotericism, since they were first introduced as games or toys. While the topic of spirituality in games is slowly gaining interest among scholars of religion, the studies done so far has focused "on the occurrence of traditional, "mainstream" religious thematic, regarding representations of, for example, Christian symbols or parallels to Buddhist philosophies" (Wedin, 2014). Esotericism in games, however, is a topic that apart from media sensationalism and religious studies, has been relatively disregarded, despite the interest of game designers, artists, gamers' communities and occultists' communities in the interconnections between games and occult practices, between game culture and occulture. In this paper we will present and analyze examples of such interconnections and influences in the different perspectives of cultural game studies: "game narratives", "game aesthetics", "game world", "game play" and "gaming culture" (Heidbrink et al, 2014). Studying games with the gaze not only of the religion scholar, but through the perspective of game and cultural studies, is thus crucial for understanding daily expressions of enchantment and the need for reality manipulation through new media. The study of occult themes in games potentially also offers new insights on the way esotericism, magic and spiritual transformation are perceived in contemporary society and the role they might come to play in the future.

Keywords: video games, occulture, esotericism, magic, transformation

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 Heidbrink, S., Knoll, T. and Wysocki, J. (2014). "Theorizing Religion in Digital Games – Perspectives and Approaches", *Heidelberg Journal of Religions on the Internet*, vol. 5 (2014): 5 – 50. Howard, J. (2014) *Occult Game Design: An Initiation into Secrets and Mysteries*, Game Designers Conference 2012, Game Narrative Summit, Austin, Texas

Maria studies play, games and storytelling in their different applications within and beyond the digital world. She has a PhD in playful interactions and she is a game studies researcher at the New Technologies Laboratory of the University of Athens, where she works on visible and invisible playful environments and transmedia storytelling. Maria is also the co-founder of Athens Plaython Urban Games Community. She has been curating festivals, conferences, exhibitions, game jams, playful and inclusive experiences, as well as game design and storytelling workshops for children with and without disabilities, and active practitioners. Her work has been presented at festivals, conferences and museums ( e.g. National Museum of Contemporary Art - Athens, Playpublik - Berlin, ARIS Summit - Madison, CounterPlay - Aarhus, Gamecity - Nottingham) and you can find more information about her projects at [www.morethangames.gr](http://www.morethangames.gr)

## Paper

**Savini, Mario**

University of Teramo, Italy

Mario Savini (1973) got his PhD at the University of Teramo (Italy). He is a journalist and art critic. He is editor of Postinterface (www.postinterface.com), a web magazine on digital cultures. He is interested in the social aspects of New Media and in the relations between contemporary visual culture and new technologies. He has taught "Net Art" at the Academy of Fine Arts in Rome and Macerata and "Digital Applications for Art" at the Academy of Fine Arts in Catania. He is the author of the book "Postinterface" (Pisa University Press). He collaborates with Wired and Nôva (Il Sole 24 Ore). Currently, he is teaching in a workshop at the University of Teramo.

**Transgenic Art. Creativity in the Era of Genetic Engineering**

[EN]

The spread of biotechnology and genetic engineering has developed a new creative thinking in the context of contemporary visual culture where art, science and life evolve into a network of interdependence. Starting from that, the paper analyses the works of important artists who, from the late nineties of the twentieth century, have modeled genetic material to create artistic works. These transgenic representations become a metaphor for cultural hybridisation. They are places of transaction that contradict their documentary size, losing the concept of memory, narration and storage. Artistic objects are replaced by the evanescence of aesthetics, reconsidering the relationship between image and information. This study goes beyond the boundaries of art, trying to understand the reasons of the crisis of its representation. Focusing attention on transgenic art means to say that the artist as a scientist, not only is able to change life, but to reinvent it completely. Attention is also given to mixtures of the various ontological categories where bodies are connected to machines in an intimate or hidden way, questioning the idea of nature and the concept of life. This proposal will try to answer the following questions: how has molecular biology influenced the development of contemporary art? Who is the artist today and what are the new areas of inquiry?

**Smith, Brian Reffin**

Independent, Germany

Brian Reffin Smith, artist, theoretician, musician and teacher, born 1946 in the UK, lives in Berlin, Germany. He won the first ever Prix Ars Electronica, the Golden Nike, in Linz, Austria, 1987, and his artworks are shown internationally. His article '43 dodgy statements on computer art' was described by Wired as 'timeless'. He was a pioneer of computer based conceptual art and works frequently, via exhibitions, lecture/performances, installations and texts, with applications of Zombie and 'Pataphysics (the science of the absurd, of exceptions and singularities) to art and creativity. He studied at Brunel University and the Royal College of Art where he later taught computer based art and design for five years before being appointed professeur, Art & Informatique, at the École Nationale Supérieure in Bourges, France. He became a Zombie in 1998.

**Beyond limits:  
Zombie theory and the art and science of constraint**

[EN]

What I term the liminal Zombie (otherwise known as the philosophical or p-Zombie) is a useful construct in consciousness studies and elsewhere. The living dead, as an idea rather than the Hollywood brain-eaters, are deeply ambiguous, being simultaneously dead and alive, yes and no, true and false, 0 and 1. The waveform never collapses, resolves, but the Zombie state can be very rich in its constraint (the Zombie by definition has no feelings or 'qualia') to be on a meta-level, above such considerations. The Zombie is a transgression. One can 'deal with' constraints by breaking free of them, or by accepting and even strengthening them, apparently reducing freedom. The Zombie does, or is, both. One can squeeze a lemon until the pips squeak, but eventually a spurt of juice will escape and hit one in the eye, rendering one simultaneously blind and very aware. Such groups as OuLiPo in literature and OuPeinPo in art, both under the philosophical umbrella of 'Pataphysics, the science of exceptions, singularities and generalised, rigorous absurdity, use constraints to further creativity. I shall argue, with examples and stories, that the necessary open-mindedness of the Zombie, combined with the espousal of constraint-as-freedom, can be a rich source of creativity in the arts and elsewhere. The audience for this paper will be invited and aided to enter the Zombie state, from and into which possibilities to create and consider artworks will be offered, experiments undertaken and some new ideas for art, science and creativity will be presented. In-between black and white, there is always... red. And out-between: infinity.

## Revisiting the Cloud/s: Interfacing Open Weather Data and Post-Anthropocene Aesthetics

[EN]

**Stadon, Julian**

University of the Arts, London, UK

What does the Anthropocene look like? Is it a singular decisive moment or a series of banal everyday events? How implicit can an individual feel within such an evolving and accumulative system of events such as weather? This presentation explores such questions through the lens of arts practice, presenting a range of projects that interface the weather with digital systems that mediate such atmospheric data with audio-visual performance tools, to reconfigure how we access and therefore analyse such phenomena.

Current discourse around the human need to both acknowledge and adapt to the Anthropocene, can be considered as aligned with artistic practice in audio-visual environments, though on a much smaller scale. Both rely on disruption and adaptation, through reconfiguring the ways in which we represent, access and respond to information. Both are site (time/location) responsive and both are controlled by neoliberal economic systems that invest in advertising/promoting their agenda. By critically engaging with weather data, the Anthropocene and how these are represented in artistic practice, this research aims to contribute new knowledge to the important project of imagining new and critical forms of art production in the age of the Anthropocene.

Julian Stadon is a UK based Australian artist/designer/curator/researcher/educator. He is Subject Leader in Innovative Media Practice at University of the Arts London and Senior Lecturer at Salzburg University of Applied Science., along with being Director of The Mixed and Augmented Reality Research Organisation and Chair Mentor/Steering Committee member for the International Symposium on Mixed and Augmented Reality. Previously, Stadon founded and directed Dorkbot Perth. Originally studying BSc. Marine Biology, then BA. Fine Arts and M.E.A. Master of Electronic Art, Stadon's current PhD research focuses on how art can better our understandings of identity, augmentation, post-biological identity, the relationship between embodied data and data bodies and the Anthropocene. Stadon has published and exhibited this research on numerous occasions, including at Ars Electronica, Fukuoka City Museum, ISEA, PICA, PIAF, AUI2015, Transdisciplinary Imaging Conference, Art and Science International Exhibition Beijing, Translife Weather Tunnel, Transreal Topologies, Data Body as Artifact, Decode:Recode, IEEE/ACM ISMAR, IEEE Cyberworlds, The Banff Center, ACMI, EVA London, IEEE/ACM DSRT, Furtherfield, RiAus, NERAM, TU Munich, WARM Graz, HITLab NZ, The BNMI and MAH Re:live, MASS/NOMAD, DSRT Salford, Transimage Conference, Percaptual Networks, The House of Vans and The Tate. Academically, Stadon focuses his teaching in several areas that traverse art, interaction and interface design, game studies, next generation interfaces, creative coding and physical computing, mixed reality and other innovative media, all under a paradigm of Anthropocenic Design, a field he established to address current issues in both education and wider contexts.

## Paper

**Thrasher, John**

The Ohio State University, USA

After the completion of a Master of Fine Art in Ceramics from The Ohio State University in 1992, John Thrasher, Associate Professor, Art taught drawing in both the department of art and the college of architecture. He joined the department of art as a faculty member in 1995 when he began teaching drawing, ceramics, two-dimensional, and three-dimensional design on the Mansfield campus. He also teaches introductory theory and criticism. His studio practice addresses traditional and non-traditional approaches to representation through a variety of materials, styles and expressive contexts. His varied portfolio includes hand-formed ceramic sculpture, figure drawing, portraiture, murals, experimental drawing, performance, painting, and calligraphy. He received The Ohio State University Alumni Award for Distinguished Teaching in 1999, and has been the recipient of outstanding teaching awards four other times during the course of his career. For John, art and teaching are a way of life.

## Technical and Aesthetic Approaches to Image Generation- Research and Application

[EN]

Artists who educate must continually adapt to changing methods and patterns of communication that influence the students they teach. In addition to maintaining teaching and administrative responsibilities, artist teachers are compelled to explore this continually changing visionscape through their practices.

Three instructors at The Ohio State University's regional campus in Mansfield execute a foundations curriculum for first and second year students. The sequence of courses affords an opportunity for students to explore conventional plastic approaches (drawing and ceramics), and technology based media (photography and digital image manipulation). While subject specific courses are taught separately, students who complete the program secure skills that allow them to integrate methods and practices from both.

Photography instructor Jeff Sprang graduated from The Ohio State University with a degree in photography and journalism in 1973. He opened a professional studio immediately and worked for 27 years as a newspaper photographer. In his recent work, Mr. Sprang has re-examined Harold Edgerton's, water drop collision photographs. Mr. Sprang has configured flash and robotic sequencing allowing him to photograph the event from above. In all likelihood, he is the first person to achieve this bird-eye-view of the collision.

Associate Professor of Art, Kate Shannon uses the camera to capture human subjects in environments associated with consumption, celebration and reverie. She processes her captures using digital software to remove background information, isolating posture and expression in a background of flat white, revealing expressions of unfulfilled desire and uncertainty. She teaches photography, expanded arts, and digital image manipulation. Professor Shannon completed undergraduate studies at the University of Kentucky in 2003, and earned a Master of Fine Art in Photography at The Ohio State University in 2007. She joined the faculty in the Department of Art at The Ohio State University in 2009.

John Thrasher, Associate Professor of Art (presenter) creates work in a variety of media and expressive contexts. He completed undergraduate studies at the University of Kentucky in 1984, and received a Master of Fine Art in Ceramics from The Ohio State University in 1992. He has taught foundation courses at The Ohio State University for 27 years. In recent drawings presented here, Mr. Thrasher scans marks and patterns from his own drawings collected over the course of his life, and uses digital software to select, isolate, transform and repurpose a personal, stylized visual language. The prints are retouched and "remarked" after output, bringing closure to an exploration of memory and physicality.

Keywords: Technology-Visual-Art-Research-Practice

## Molecular Queering

[EN]

**Tsang, Mary Maggic**  
MIT Media Lab & Hackteria, USA

Bodies queer in many ways, of which is most pervasive is through the molecular colonization of xeno-hormones. Powerful capitalistic forces such as petrochemical, agricultural, and pharmaceutical industries have rendered our planet an alien landscape filled with toxicities. Endocrine disrupting compounds (EDCs) such as plastics, pesticides, and birth control pills queer the bodies of humans and non-human species which can be seen as a form of slow violence that is pervasive yet difficult to perceive. From the discovery of transgender frogs and fish, to human population surveys finding phthalates in the urine, these are all biochemical proofs of our alien becoming. However, a queer unruly body existing outside society's heteronormative system becomes a disobedient object that must be disciplined through hormonal control. We cannot ignore the various biopolitical ways that bodies (specifically female, intersex and trans bodies) are institutionally regulated and pathologized. If we live in this all-pervasive anthropogenic toxicity, if queerness is our inescapable future, then we must create a discourse that liberates us. Molecular Queering proposes a three-step process for living in an increasingly alien world:

- 1) Toxicities: You live in an alien landscape filled with toxicities. This creates a "crisis of the body" that elicits anxiety and phobia over gender ambiguity, intersexuality, and threats to reproductive futurism.
- 2) Semiosis: You are already alien. These xeno-molecules, though foreign and strange, communicate and signal to the receptors in our bodies and transfect a change that makes sense only through a span of evolutionary time.
- 3) Subjectivities: Do you want to be more alien than you already are? Do you accept our queer future?

From this three-step framework, Molecular Queering project stages an artistic intervention using urine and its biochemical and hormonal analysis as the key performative evidence of our mutagenesis and multiplicity. From the extraction and analysis of urine hormones, the project generates a urine-worship ritual that invites others to be colonized by the unruly liquid. This ritual symbolizes a defiance to hegemonic power structures and institutional authorities that both pollute and regulate our bodies, and perpetuate a standard of (eco-)heteronormalcy. By acknowledging our bodies as a changeable substrate, permeable to mutation, we are able to use our alien becoming as an agent for resistance.

Keywords: hormone biopolitics, endocrine disruption, molecular queering, ecoheteronormalcy

Mary Maggic is an artist and biohacker working at the intersection of biotechnology and civil disobedience. Maggic's most recent projects Open Source Estrogen and Estrofem! Lab generate DIY protocols for the extraction and detection of estrogen hormone from bodies and environments, demonstrating its micro-performativity and potential for mutagenesis, i.e. gender-hacking. It holds a BSA in Biological Sciences and Art from Carnegie Mellon University and is currently pursuing their masters in Media Arts and Sciences at MIT Media Lab where it is completing their thesis on estrogen biopolitics.

## Paper

**Vejnovic, Aleksandar**

"Soundscape and Environmental Media Lab, Germany"

Aleksandar Vejnovic is a 26-years old soundartist currently living in Darmstadt, Germany. He completed a bachelor's degree in Sound & Music Production at the University of Applied Science Darmstadt and also studied for one semester at the Audiovisual Department of the Ionian University in Corfu, Greece. He works in the Soundscape- and Environmental Media Lab at the Mediacampus in Dieburg where he researches with his team and Prof. Sabine Breitsameter, the lab leader, in fields of 3D sound, media culture and media aesthetic. The approaches focus audiovisuell projects, workshops and exhibitions.

## Behind the piece „Durch das Tor Kroatiens und wieder zurück: Hörspaziergänge in Ostslawonien (Through the gates of Croatia and back: Listening walks in Eastslavonia)“

[EN]

The principles and artistic approaches in development of the 3D soundscape composition on the SpatialSound Wave System

The composition provides a deep connection between the artistic and technical side. Through the acoustic environment of Vinkovci in Croatia, my place of birth, which I left in 1991, I discovered an inner world, that has reflected on my composition. The term soundscape is the acoustic envelope we are living in. It entails that the sounds of rooms, places and landscapes can be considered as representative elements and signs. It is the expression of material, cultural and social consistence of our presence. My journey was guided by the concept of psychogeography and listening walks. It also brought the understanding of the fine line between field recording (the material) and soundscape composition (the form). The soundscape composition deals with the perception of the acoustic environment through soundtransformations. To find associations with between dreams, memories and experiences is the intention of many soundscape composers. Barry Truax explained the principles very clear by using a module that contains the psychological, social and the physical level. By listening to samples of the composition in a stereoversion the guests will experience the soundscape of Vinkovci among Truax's module. It will proof the necessity of environmental listening, in order to discover and to understand the acoustic identity defined by R. Murray Schafer and his terms like Keynotes, Soundsignals, Soundmarks, Lo-Fi and Hi-Fi. Another purpose of the presentation will be to discuss how the objectbased system changes and opens new possibilities in composing and design. The aim is to place the sounds in the acoustic space to build an individual soundscape, to make the sound tangible and to make the acoustic space to an immersive and deconstructive experience for the listener. An artist's dream over centuries.

## Nudity and the body: from antiquity to contemporary museums

[GR]

The aim is to explore the concept and rules of "nice" and "ugly" in antiquity and today, gathering emblematic examples of naked body from the field of art. Various depictions of the body are presented over time, from the ideal body of the great sculptors of Athens in the 5th century BC. and the most personal and realistic body in the age of Alexander the Great, to the subtle and "obscure" forms of today. Through the "great" archaeological discoveries and known creations of today, another attempt is to discuss the social perception and recognition of the body. Nowadays, we consider the nakedness of the statues given. However, bare sculptures have been a taboo issue over time. The ancient Greeks were the first to consider nudity as a sample of heroism. For other cultures nudity was synonymous with weakness, a sign of losing the battle, a humiliation of the body. The nakedness of statues and other forms of art is thus intertwined with all forms of social recognition and exclusion. Another aspect of this intervention will be the exploration of ways of presenting these issues in today's museums.

Key words: antiquity, body, nakedness, perception, museum

**Vlivos, Stavros**  
Ionian University, Greece

I graduated from the University of Ioannina (1989) and received my Ph.D in Classical Archaeology from the Ludwig Maximilians University of Munich (1997) with a dissertation on the reception of late classical and Hellenistic cult statues. I was Researcher and Assistant to the Director at the Benaki Museum between 2002 and 2013 and from 2014 I am at the Ionian University in Corfu (from 2016 as Assistant Professor) where I teach a range of courses in cultural heritage management. My research is focused on topics about Roman sculpture and Roman Greece and the importance of Greek sanctuaries, as well as managing archaeological sites and cultural heritage. Within the framework of the "Amykles Research Project" I am leading the excavations conducted at Amykles near Sparta since 2005.

## Logo taboos: redesigning the visual identity of the Cyprus University of Technology

[EN]

The Cyprus University of Technology was founded on December 2003 and welcomed its first students on September 2007. Since its establishment, the University has been using for its logo an icon of a fifth century Byzantine mosaic known as the goddess Ktisis (KTICIC), a personification symbolising the creation of the world (see figure 1). The specific image is exposed for public viewing at the ancient theatre of Curium in Limassol-Cyprus, and is arbitrarily photographed by a number of local companies and institutions as a symbol of their logo and brand strategy as well. Because of issues of copyrights and accessibility, in addition to serious problems of readability and adaptation in various applications, mediums, and sizes, the senate decided to proceed with a refinement, as well as ask for the option to design a new logo for the Cyprus University of Technology. That would differentiate it from the rest and diminish its current graphic design problems. Additionally, the whole idea would contribute to the re-branding actions that the University decided to proceed in 2017. As a consequence of this decision, a series of protests and arguments came into place, based on beliefs that such activities are too sacred to commence, and that changing the logo of the University should be prohibited. The aim of the current paper is to argue that the idea of changing the visual identity of a University should not be treated as a taboo, but as a decision that if executed professionally, could only work for its benefit. In doing so, the study seeks to present the art and design process that was undertaken for the development of a new logotype, and show the conceptualisation of its various design stages. Particularly, the presentation will build on the reasons that lead to a visual identity change, discuss current trends and aesthetics of University logos, analyse the design and semiotic parameters that should be considered when redefining logotypes, and argue the benefits of a new visual identity and long term branding. The design results show that the implementation of the new logo (see figure 2) has been widely embraced by a great number of academics, students, and the wider public, in spite of the taboo around the whole idea or the propagandistic actions that took place during its making.

**Zantides, Evrpidides**  
Cyprus University of Technology, Cyprus

Evrpidides Zantides is Associate Professor of Graphic Communication and Head at the Department of Multimedia and Graphic Arts at Cyprus University of Technology. His professional activities include the presentation of research papers at a number of journals and international conferences on semiotics, graphic design education, typography and visual communication, and his participation, with distinguished work, in refereed Art and Design biennials and other international exhibitions. He is involved as a reviewer in scientific journals, in educational, conference and exhibition evaluation committees and he is the delegate for Cyprus in the Association Typographique Internationale (ATypI), as well as in the International Association for Semiotic Studies (IASS-AIS). In addition, he is a member of the Hellenic Semiotic Society (HSS) and founder member of the Cyprus Semiotics Association (CSA). His research interests are based on semiotics in the process of fine or applied audio/visualization of verbal language, using image, text/typography and sound. He is the founder and director at the Semiotics and Visual Communication Lab of the Cyprus University of Technology ([www.svclab.com](http://www.svclab.com)).

## Paper

**Zepka, Erik**

Empire State University, Canada

Erik Zepka (erik rzepek, ek rzepek, erik hoff zepka, xoxoxcom, xoxox) is a conceptual media artist whose work looks at science and technology from a social and aesthetic perspective. This work takes the form of digital art, material art, and social events. Virtual work has been shown on Peer to Space, The Wrong Biennale, The Odyssey Simulator, Furtherfield, Underacademy, Gallery T, Extropia, Remixworx, Super Art Modern Museum, and Gallery Online. Material or installed work has been shown throughout the world in venues such as the Tate Modern, the Nabi Museum, The Whitney Museum, Pksselfest, Videographe, VIVO Media Arts Centre and ISEA while more social events have been presented at the SFU Institute for the Humanities, the BIL Conference, NYU Steinhardt, BCIT, Microsoft, the Electronic Literature Association, the Digital Humanities Summer Institute, and the Modern Language Association Conference. Collaborators have included such artists as Pauline Oliveiros and Stelarc, and such social works as the conception and co-founding of the community science lab the Open Science Network.

**XOXOX**

[EN]

x-o-x-o-x.com (xoxox.biz, xoxlabs.com, kisses and spam, xoxox) is an ongoing technoscientific project that merges the social concerns of new fabricated environments with a critical engagement in their economies. The pornologic of uploaded surveillance culture, the viral person of the anonymous and corporate - xoxox is a recursive and expanding program that takes the mediated everyday and juxtaposes it with the synthetic flood that has become our commons.

At the root of the technoscientific question is one of types of knowledge, of the situated and empirical methodology in relation to it, and what the materials and politics are that result. The universal mediator is the body, traversing different environments, sciences, and cultural exchanges. It's here that the limit point of knowledge, the rupture that forces translation from technical epistemes to analytic, observational or reflective ones. The liminal experience, the transgressive moment, the disablist blunder, the instancia crucis - the assemblage of work revolves around these frame-shifting questions, these moments of change that can take a system and give it something different.

xoxox is a series of computational, immaterial concepts and projects that materialize in varying ways - projecting, printing, rematerializing, how a computer redoes social space, how its screen remakes rooms. Media traces run throughout rooted in biological morphology, and digital game space is as presented with organismal mutations as its physical transcreations. What world does technoscience create, and what does its crises, its fictions and hybrid offspring reveal about its own structure and its others.

**Ziku, Mariana**

Athens School of Fine Arts, Greece

Mariana Ziku is a curator, researcher and musician from Ioannina, Greece (1984). She is initiating her PhD on the curation and visualization of unstructured cultural data in the Athens School of Fine Arts in collaboration with the Humanities Computer Science Department in the University of Cologne. She has curated contemporary art exhibitions with an emphasis on the GIF medium at ARTos Foundation, Cyprus, the Contemporary Art Center of Thessaloniki and Goethe-Institut Athen among others. She has worked with a DaVinci internship at transmediale, Berlin and was curator of sound art and digital culture in the European Capital of Culture 2021, Ioannina-Epirus candidacy. She is the winner of the 1st Open Call for Interdisciplinary Projects and Applied Arts from The Art Foundation in Greece. She is the art curator in the Berlin-based network for contemporary silent film and live music 'Moving Silence'.

## **An artificial intelligence toolkit under creative commons: Exploring complex, absurd elements in myths and art-worlds**

[EN]

This presentation will introduce the collaborative work of artist Poly Kasda and A.I. professor John Kontos, exploring the knowledge produced throughout their joint publications and projects. The emphasis will lie on a practical toolkit they developed under creative commons, in order to foster interest and new projects related to myths, machines and the concealed radical absurdity and inappropriateness of art worlds. The two main interests of this initiative are: a. to analyze ancient and historical myths that refer to computational processes and b. to reveal and analyze the most ambiguous and illogical states in an artist's experience. Poly Kasda is an Egypt-born greek artist and writer developing long-running art projects that are realized through a multitude of uncommon, prodigious acts. Her focus lies on creating immaterial, conceptual art worlds as collective meeting- and experiential points. She has generously initiated the cultural enrichment of communities and geographies through the setup of buildings, tv - radio programs and social games creation. John Kontos is a professor emeritus of artificial intelligence and a pioneer of this field in Greece. He has written extensively on machine learning and meta-cognitive systems with a firm interest in art complexity and imagination studies. The presentation will introduce a practical guide developed through the joined and personal courses of this up-to-date team, linking computer science theories and technologies with myths and with the most profound and unfathomed states of art experience.

Keywords: collaboration, artificial intelligence, myth, art-worlds, absurdity

## On the border between nature and post nature. Safe suicide

[EN]

**Żyniewicz, Karolina**  
University of Warsaw, Poland

In all my artistic activities I touch the topic of borders. There are borders of the body (not only human), borders between nature and culture but also between nature and post nature (in the meaning of laboratory world). As an artistic researcher I try also to examine borders between art and sciences and between different areas of knowledge as well. In frame of conferences I would like to present my actual art&science project, which is base for my art-based research too.

I have realized the project safe suicide for almost a year at Institute of Genetics and Biotechnology Faculty of Biology University of Warsaw and Nencki Institute of Experimental Biology in Warsaw. During laboratory work in collaboration with different biologists I lead auto-ethnographic notes, which will be hopefully the base of my PHD thesis about social aspect of art&science.

### Safe suicide

We are already witnesses of important shifts in the area of values and meanings especially concerning humanity. Posthumanism takes back humanity's leading position in the general ecosystem. Thanks to current biology and biotechnology liminal lives emerged: cell cultures, organs for transplant, embryos for adoption. Their existence blurs the boundaries between individual organisms, between human and nonhuman living beings. The status of liminal lives is not clear. We consider the nature of their relationship to organisms of origin: whether or not liminal lives becomes an independent subject? The best sample of these dilemmas is the story of HeLa cells and their donor Henrietta Lacks. For Lacks family, it still unclear if Henrietta is alive in every HeLa cell culture. Donation took place without Henrietta's consent and her cells became common laboratory material without the consent of her family. So it seems to be natural to question whether HeLa is Henrietta or only a stateless liminal life? Henrietta Lacks has not had a chance to make a decision regarding her cells. I have this chance thanks to current molecular biology methods. Project safe suicide have art and science characters. The main goal is to create a visual platform for public discussions about the issues described above. Realisation of this project is based on common, in this time, laboratory experiments with cells. Work will be based on cell cultivating (lymphocytes and fibroblasts) which include immortalization with the use of the Epstein-Barr virus. Non immortalized cells have a limit of divisions (Hayflick limit) and after some time they start to get older and die. Immortalisation is not my main goal. I do not need to avoid of death but conscious and intentional approve it. My cell cultures will be destroyed in different ways, for example with the use of intercellular parasites (such as *Listeria monocytogenes* bacteria). It will be a paradoxical restoring of mortality. For the purposes of this project I give my name for every cell culture, programming a lot of my lifes and deaths. Every process is documented, especially with the use of confocal microscopy but also proper photography. All elements used for laboratory work with their own cells are collected. All visual materials are taken from science fields, only the changing of context makes them elements of artistic statement.

Keywords: nature, post nature, art&science, transgression, art

Karolina Żyniewicz - independent artist (2009 graduated from the Academy of Fine Arts in Łódź, Department of Visual Arts), PhD student (first year, Transdisciplinary PhD Programme at Artes Liberales Faculty, University of Warsaw). Working in a laboratory (currently at Institute of Genetics and Biotechnology, Faculty of Biology, University of Warsaw) locates her works in the field of bioart. She tries to use her artistic projects as a sociological research tools. This is the topic of her research study. Long time she was cooperator of education departments Museum of Modern Art in Warsaw and National Gallery Zachęta. Educational aspect is one of the most important element of her artistic practices.

## Poster exhibition

**Ayiter, Elif**

Sabanci University, Turkey

Elif Ayiter is a designer, educator and researcher whose creative interests are based in three dimensional online virtual worlds and their avatars, as well as in developing and implementing hybrid educational methodologies between art & design and computer science. She teaches full time at Sabanci University in Istanbul.

Her texts have been published at academic journals such as the Leonardo Electronic Almanac, the Journal of Consciousness Studies, the Journal of Gaming & Virtual Worlds, International Journal of Art, Culture and Design Technologies, and Technoetic Arts, and she has authored many book chapters in edited academic books. She has presented creative as well as research output at conferences such as Consciousness Reframed, Siggraph, Creativity and Cognition, SPIE, Computational Aesthetics and Cyberworlds.

<http://www.elifayiter.com/>

**A Norsk Elf's Journey Through the Digital Mirror**

[EN]

The story of Volund from Norse poetry was the foundation of a large scaled installation in the spring of 2014 in the online virtual world of Second Life®. The installation was created in collaboration between a storyteller and a visual designer. The principles of oral storytelling, agency and presence were woven together to bring about a 'story-world' in which visitors were able to become both protagonist and storyteller through various means and devices that were put at their disposal. The project revolved around an investigation as to how the tradition of oral storytelling could be successfully translated into an online virtual world in which narrative would be accomplished, not by a storyteller, but instead by avatars who inhabit a story space that consists of a complex architecture and ecology placed within a custom designed climate.

The virtual installation was based on the tale of the elf Volund, whose sojourn, starting from childhood into maturity to old age, was recounted through an avatar actor who was situated in a scenic architecture of 12 stages, populated with objects and silent avatar sculptures that reflected the details of this tale. The primary attribute of the project is that the character of Volund, manifesting as a wearable avatar, takes on the main duties of the oral storyteller through a progressively built-up changing of appearance and through behaviors that were displayed through animations that the wearer could trigger by attaching the objects that these were embedded into. The rest of the storytelling work however fell to the environment itself, resonating with one half of Bakhtin's notion of the 'chronotope,' namely the importance of 'space' in narrative. (Bakhtin 1981: 84–258) To this end a mythical, expanding architecture within which the tale unfolded over twelve stages was brought about; and the navigational durations between these stages were designed in such a way as to bring about the temporal element that, according to the idea of the 'chronotope,' is the other half of the successful telling of a tale – what in effect, David Herman calls a 'story-world,' saying that "although it is true that narratives display a double temporality, being sequentially organized accounts of sequences of events, stories can also be thought of as spatializing story-worlds into evolving configurations of agents, objects, and places." (Herman 1999: 22)

The images in this poster are a selection from a large series of photographs that I took while the actual storytelling project was still ongoing Second Life. I documented the architecture, the sculptures and the avatar Volund with the aim of making composite images of the 12 stages of the tale, after the event was completed inside the virtual world, as a personal visual investigation.

The completed series is the result of a serendipitous accident, that came about when I inadvertently pressed a filter inside the image editor with which I was assembling the single photographs I had taken inside the virtual world into composite images: The accident brought about a digital mirror that held the perfection of duplicated and reversed pixels; which when used within a particular context, and with a particular type of visual image (as is the case in this series) may create a time and space conjunction; a moment of uncanny standstill in which space nevertheless keeps on swelling. Yes, time seems to come to a standstill through symmetry – and yet this fixed moment becomes larger even as it stops. The moment acquires duration.

Thus, technology becomes an important element of these images: This is the digital medium which allows for perfect duplications, bringing forth perfect mirroring. That said, whether any visual content can be subjected to a simple mirror filter in order to attain the effect of expanded (and yet static) space and time is yet to be investigated. My preliminary thoughts say otherwise, that it would require appropriate, task specific content that would suit the effect of expansion through perfect mirroring conceptually: These are pictures of avatars. And avatars are strange beings who reside in a world that is already apart from our physical experience. The perfect digital mirror adds to this eeriness, to the sense of the unreal; that the inhabitants of these pictures belong to somewhere other than our commonly held notion of time and space.

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## Sound\_Scapes: From infrastructure to info-structure

[GR]

The aim of this diploma thesis is to explore the experience of the subject within the urban fabric, through their sensorium domain. Vision as the main perceptual sensorial state has led the other four to atrophy, especially regarding the perception of the built environment. The sound triggers provided in an urban environment are often underestimated in terms of their value for the construction of the overall experience, and the soundscape is more likely perceived as noise. The goal, through architectural design, is to enhance the overall physical experience as a state of perception of the urban environment of Thessaloniki, with a particular focus on the subject's senses of hearing and touch.

Sound means dissemination of energy and the conversion of energy can produce information. The soundscape in the present condition of the city exists as the indirect result of its urban planning. The present thesis attempts to perceive the soundscape as a different transcript, not as a lack, but as a surplus, that would generate new informational data useful for the subject. Michel Serres underlines that the noise simply reveals the medium [moyen] or the middle [milieu] which in this case is the intermediate place of the city, the urban context. Architecture is defined as communication and sound as information. This information is intended to be canalized back to the user as a new sensorial expression.

The existing scape of information in the urban environment is supplemented by visual and tactile information at the street level, which is expressed as the raw materiality on the surface of the city, as well as the ideal level of information that contains and being contained in the modern cities. This thesis aims at canalizing the multitude of this type of informational data, onto the urban fabric of Thessaloniki redefining those qualities that already contains, constructing at some level a beneficial condition, through the architectural mode of mediation. This architectural mediation aims to express a new infrastructural network, a new interface or innovative materiality, towards the direction of the non- yet.

The scale of the architectural project is expressed in the spectrum between urban skin and human skin, analyzed into three sub-scales:

- a. The virtual level: is organized as an abstract mechanism of collection, organization and re-distribution of information in the form of a virtual space/ cloud within the urban space
- b. The skin level: a wearable device connected to the information mechanism allowing the interaction of cloud and user. The skin operates as the medium for exchange of bi-directional information between the city and the user, helping the latter to navigate himself through the urban space.
- c. The spatial level: an urban skin, an equipment that involves some of the existing urban infrastructure or any visual and audio information emitted within the city, both in its spatial and informative expression, linking them constantly with the cloud of information.

### Poster exhibition

#### Damvopoulou, Areti

Aristotle University of Thessaloniki,  
Greece

Damvopoulou Areti // born in 1989 in Kastoria, Greece. She graduated from University of Thessaly, Department of Architecture in 2014. During and after her studies she worked as an architect and graphic designer. She is currently attending Post-Graduate Program "Advanced Design: Innovation and Transdisciplinarity in Architectural Design", in Aristotle University of Thessaloniki, Department of Architecture.

#### Steliou, Spyridoula

Aristotle University of Thessaloniki,  
Greece

Steliou Spyridoula // born in 1989 in Messolongi, Greece. She graduated from Aristotle University of Thessaloniki, Department of Architecture with merit, in 2015. She is currently attending the Post-Graduate Program of Studies in Architecture: Advanced Design Innovation and Transdisciplinarity in Architectural Design, at the Aristotle University of Thessaloniki, while working and experimenting on the field of representation.

## Poster exhibition Paper

### Duerig, Regina

Berne University of the Arts, Switzerland

Regina Dürig, born in 1982 in Mannheim, Germany, is a writer, performer, lecturer and researcher. In her creative work she explores narration in various formats and media. She closely collaborates with the musician Christian Müller in the experimental sound and story duo Butterland. Her writings have been awarded several prizes, a.o. the Literature Prize of the Cantone of Berne. Regina Dürig works as senior assistant for the study course B.A. in Creative Writing at the Berne University of the Arts, where she also lectures. She is a PhD candidate at the Planetary Collegium.

## Writing Ghosts: How to Enter the Room Inside

[EN]

How can the hidden, the lost, the submerged stories be told? How can we enter the sites of silence, how can we tell what is ineffable? "Writing Ghosts" examines the difficulties of writing about highly personal stories of loss and desperation in literary and autoethnographic contexts. In poetic fragments it reflects how these two differ from each other in my understanding and, more importantly, asks the question of what happens to the writer with a focus on the self if writing is understood as the creation of a space, a space in which a writing subject constantly disappears. (Foucault 1997: 204).

"Writing Ghosts" draws from a recent artistic project, the music & text performance "ImZwischen" (InBetween) which I realise in spring and summer 2017 with the Swiss Singer Hannah E. Haenni. The texts written for a live performance examine the space in between memories and fiction from within. Point of origin is this fragment by Franz Kafka: Everyone carries a room inside him. This fact can even be proved by means of the sense of hearing. If someone walks fast and one pricks up one's ears and listens, say in the night, when everything around is quiet, one hears, for instance, the rattling of a mirror not quite firmly fastened to the wall. (Kafka 1991)

Keywords: autoethnography, creative writing, writing as research, heterotopia, ghosts

## One Hundred Million Ghosts

[EN]

The artwork is a vast 'sonic' black hole formed using the sound of the cosmic microwave background (CMB) and thousands of fragments of human voices collected from many parts of the world. Hundreds of tiny speakers will be mounted on a huge circular array, each of them carrying the sound of the individual looping voices, sonic fragments of our world trapped on the event horizon of the black hole. Hundreds of voices are heard at any one time interweaved with the sound of the CMB. The looping voices on the edge of the event horizon will repeat until they become too volatile to be contained and will suddenly become louder just at the moment of their disintegration, a sudden sonic moment, each event a death where all is lost into the abyss. Recent research describes the event horizon of the black hole as fecund, composed of miniscule fragments of matter, gases and things that are arrested on their journey into the void. We might now look upon the event horizon as an abundant entity, an eternal repository of the debris of other worlds.

In their 2016 paper Hawking and his collaborators postulate that stripped down information drawn towards the black hole gets caught on 'hairs' on the event horizon and are held in a holographic form. The event horizon is a place where quantum field theory meets general relativity. This rich surface or boundary both challenges, and may reconcile our understanding of the mechanics of much more than just our universe. Here the two major theories of cosmological research allow us to imagine theories such as 3D information stored in 2D forms. Concepts such as information stored on the boundary of an event horizon in a holographic form and gravity as an emergent property of entanglement are fascinating and point toward not only a physical and scientific boundary but also a conceptual boundary, a leap from this gravity bounded existence here on earth. Event horizons are edges of our universe and are comprised of new forms of compressed life, an embryonic archive full of the potential to form new worlds. At a time when our continuing living on the earth may be doubtful, One Hundred Million Ghosts is a lament to what is at stake and what might be lost.

### Poster exhibition

**Grant, Jane**

Plymouth University, UK

Jane Grant is an artist and writer. Her work explores ideas in art and science, specifically astrophysics, neuroscience and the history of scientific ideas.

Her sonic artwork Ghost was premiered at ISEA Istanbul, this work explored the temporal, topological networks and pathways of the cortex in conjunction with brain hallucination or 'neural ghosts.' Jane sometimes works collaboratively creating award winning works such as The Fragmented Orchestra, a vast sonic artwork based on neuronal firing patterns in the brain, which won the PRSF Award for New Music and an Honorary Mention at Prix Ars and Plasticity which was premiered at the BFI, onedotzero festival and Google Campus, London. She recently created Fathom, a huge artwork that sonically immersed participants in an underwater sound environment by creating a sonic surface 6ft above the floor.

Jane is currently working on a triptych of artworks, Other Worlds, One Hundred Million Ghosts and How to Disappear Completely, which are about longing, black holes and the multiverse. Jane writes about noise, the mutability of matter, desire and astrophysics. She is Associate Professor (Reader) in Digital Arts at Plymouth University where she is co-director of the research group Art and Sound and Principle Supervisor in the Planetary Collegium, CAiiA-Node.

## Poster exhibition Paper

### Heurling, Julia

Plymouth University, UK

Julia Heurling is an artist, designer and researcher specialised in pattern and textile who lives and works in Stockholm, Sweden. Since January 2016 she is a Ph.D. student at the Planetary Collegium, Plymouth University. She has a Master Degree in Textile Design from The Swedish School of textiles, Borås, Sweden. Her work include pattern for wallpaper, textiles, iPhone-cases, porcelain and posters as well as artistic commissions and exhibitions. Her artistic focus is visual investigations of the surrounding world through abstraction and pattern composition. She has a strong interest in documentation and visual representation of place, environment and phenomenon.

## Repetition is transgression

[EN]

"In every respect, repetition is a transgression. It puts law into question, it denounces its nomi-nal or general character in favour of a more profound and more artistic reality."(Deleuze, 1968)

In my artistic work, involving the meeting point of photography and pattern, I use repetition as a tool for questioning and reflecting. Connecting to the quote above from Deleuze, repetition can be seen as a tool for analysis, as questioning the value or meaning of concepts, ideas, words, images. What is it? What is it not? When does it stop being what it is? When does it turn to something else? As a tool for visual investigation, repetition can be a way to evalu-ate possibilities of an image. I also consider repetition an abstract act. It simplifies, generalises, perhaps put law into question by changing perspective, re-evaluating what we look at and how we look at it. Repetition is in a way a contradictory concept. Depending on context it could define func-tion or malfunction, as seen in a working machinery, or a broken vinyl record that gets stuck. In this sense repetition support the circular but disturb the linear continuum. Different functions and effects makes repetition either a constructive or destructive phenomenon. It connects to positive values such as reinforcement, emphasis, consistency, explanation, learning; or to more negative terms as for example redundancy, copying, falsification or stagnation.

Repetition as transgression also relates to the creative process. It addresses the necessity to not only reach but to cross borders in order to define them. Exploring what is too big, too extreme, too provocative to be able to find a balance, to find a language or to best make a point. Allow mistakes, and repeat, to learn.

This article will reflect on how repetition can be seen as transgression, as an analytic tool in an artistic context, both through work method and artistic result. On the basis of photographic material from an artistic residency in Kjøllefjord, Norway, the article will reflect on what makes repetition constructive or destructive. Perhaps the destructive mode is just a passage, some-thing that needs to be passed or dived into, to enter a constructive phase, in order to look at image beyond the obvious.

Keywords: repetition, transgression, pattern, photography

References: Deleuze, G., 1968, *Difference and repetition*. Translated from French by P. Patton, New ed 1995, New York: Columbia University Press

## Aural Simulacra; the signal's path to metamorphosis

[EN]

In post-modern philosophy hyper-reality has been described as the inability of perception to identify and distinguish reality from a simulation of reality. Modern thinkers and scholars such as Umberto Eco and Jean Baudrillard have elaborated extensively on the subject and the effect of simulations within a variety of aspects of modern life. When it comes to auditory arts and research though, despite the fact that the influence of simulations may be evident, it seems to have been overlooked. With this essay, I intend to scrutinize 'aural simulacra'.

During the last two centuries, the signal has passed through various stages of transformation; it has mutated following the rhythm of an era marked by technological advancement and a globalized plethora of ideas. For example the phenomenon of schizophonia has rendered possible the detachment of sounds from their original source and reproducing them within a variety of different contexts. Reproductive media in their turn have evolved from carved discs to magnetic tapes and from optical means to digital abyssal clouds; matrixes of ones and zeroes promoting endless expressive possibilities. Additionally, innovative diffusion methods are being introduced and virtual reality technologies have started to populate the scene. Although it can be argued if the medium may or may not be the message, it definitely adds to it; it is the catalyst to an evolutionary reaction. But what happens to the signal itself? Is it transcending to a different dimension of existence and how close this process is to being complete? The procession of the simulacra seems to have begun but as in the whole of nature, when an evolutionary stage is reached, this does not necessarily mean that the preceded stages are extinct.

This line of thought together with practice based research may delineate the importance of this metamorphosis of the signal towards pure simulacrum and the ramifications it has for creative processes as well as the audience's engagement with the sound artwork. With this paper, I intend to examine over the sign orders in relation to auditory reality and authenticity; the signal's shift as it passes from the sacramental order to the maleficent one and finally from the order of sorcery outside of the order of appearances. The acknowledgement of the aural simulacrum and the study of the signal's path toward it may alter our understanding of sonic arts practice, the mediumship of the listener and related areas of research. More specifically subjects such as acoustic ecology, composition but also historical auditory research are scholarly fields that are expected to be influenced, initiating further dialogue or critical analysis and providing the foundation for further interdisciplinary research and creative processes.

Poster exhibition  
Paper

### Loufopoulos, Apostolos

Ionian University, Greece

Apostolos Loufopoulos studied music at the Ionian University, Greece (Music Degree) and at City University, London (PhD in Music). His main musical interests include the composition of electroacoustic music and research on the manipulation of sound via electronic means, but also the inter-contextual approach to music and the convergence between musical genres. His music has been performed internationally in renowned festivals of contemporary music (such as ICMC, Synthese, L'Espace Du Son and others) and has received several awards at international competitions such as Ars Electronica (Austria), Bourges (France), Noroit (France), Metamorphoses (Belgium), Space of Sound (Belgium), Franco Evangelisti (Italy), Musica Nova (Czech Republic). He is appointed as Assistant Professor at the Ionian University, Department of AudioVisual Arts, Corfu, Greece. He has also taught at the TEI of Ionian Islands, Department of Sound Technology and Musical Instruments. He directs Studio RED, Athens, for sampling, orchestration, and surround sound production. In academic research, he has worked on important projects regarding the creative study on environmental sound (post-doctoral research at Ionian University, 2006-2008, optic-acoustic ecology project at the TEI of Ionian Islands 2012-14) and attended several international conventions on a variety of thematic subjects. He has an academic portfolio of writings, including essays and papers published in scientific journals and conference proceedings.

### Messinezis, Loukas

Ionian University, Greece

Luc Messinezis is a professional artist and researcher working across sound, installation and performance. His practice explores aural awareness, perception, anthropology and notions of reality. He has presented several of his artworks in venues across the globe and currently scrutinizes aural simulacra as a PhD candidate at the Ionian University. Notable activities include his presentations at Ethnographic Terminalia 2011 (CA), ART Athina 2013 (GR), Athens Digital Art Festival 2015 (GR) and Dikomou digital arts exhibition 2016 (GR). Luc has also presented work at The Global Composition soundscape conference in 2012 (Dieburg, DE), 7th International FKL Symposium on the Soundscape 2015 (Castello di Beseno, IT) and was awarded for a residency at AIR Krens lower Austria Contemporary (Krens, AT). Finally, Luc was nominated for the ScreenGrab7 2015 Media Award (AU) for his work The Modern book of Cynics.

Poster exhibition  
Paper

**Maggio, Tommaso**

Assumption University of Thailand,  
Thailand

Tommaso Maggio is an Italian product and communication design practitioner and academic. Maggio's practice investigates alternative ways of education, somaesthetics and consciousness. He is currently a Program Faculty Member, Senior Lecturer at the Dept. of Product Design, Assumption University, Bangkok, Thailand. Moreover, Maggio is a PhDc at Planetary Collegium, Plymouth University, UK - DeTao-Node, Shanghai. He has presented papers at CUMULUS HK (2016), Consciousness Reframed, Shanghai (2015 and 2016), ISEA 22' International Electronic Art Symposium, Hong Kong (2016), the 9' International Conference on Design Principles and Practices, Chicago (2015), Design Literacy Forum II, Bangkok (2015). Since 2006 he is fully involved in studio teaching, lecturing and curriculum development in product and communication design. As design practitioner, in the last eighteen years his practice allowed him to work in a range of design disciplines from publishing, jewellery, branding, interior, to some experiments into the apparel and theatre.

**Taboo of the Body in the Framework of Product Design Education, Thailand**

[EN]

'I do not know if today the act of mechanizing life through machine and technology, a trend we cannot ignore, will make us perceive the human machine and the body's mechanism with greater enthusiasm or awareness' (Schlemmer 1925, trad. Paidós 1927). Oscar Schlemmer is well known for his dance of trinity called the 'triadic ballet'. Almost a century after the debut of 'Triadic Ballet' (Stuttgart, 1922) art and design are still inspired by his poetry and aesthetics. Moreover, nowadays as a century ago the alliance human (intelligent) machine is still at the centre of the debate for researchers as well as for practitioners in arts and design fields; all are in a perpetual search of Gesamtkunstwerk and/or Gesamtdatenwerk (1989), term coined by the British artist Roy Ascott.

In 2016, Mafalda Millies and Rosa Sachs in partner with Performa Visionaries brought 'Virtual There' an homage to the 1922 Schlemmer show. Likewise the Bartlett School of Architecture (London) has recently opened a Master about Design for Performance and Interaction; it seems to be a contemporary version of the 1936 Design Correlation laboratory established by the Architect Friederick Kiesler at Columbia University. To note that, early in his career, Kiesler (1926) together with Norina Machabelli and Dr. Bes Mesendieck initiated the Brooklyn international Theatre Art Institute. The author of this paper is currently working as lecturer in Thailand, Southeast Asia, in product design education curriculum. Joi Ito MIT MediaLab Director in a interview with Robert Buderer (2015) stated that new design is 'computational design, biological design, systems design'. While this concept makes perfect sense in a global scale view, we might have to consider that design is a quite young academic discipline in certain emerging markets of Southeast Asia. Design studies especially product and industrial design are based on 'Humans factors' ergonomics and human centred approach as relation human-machine (artefacts). Here is one of the challenge, while the human body is the locus of such studies, the role and the meaning of the body in Thailand is quite different compared to western conceptions. As Theravada based Buddhist country, and 'no-tactile society' (Lewis 1996: 472), the human body in this society is the subject of several traditional rules that spans from the greetings to the way of seating. Moreover confucian influence in the education system are essential aspects to consider in order to develop the tomorrow's design class. Based on these conceptions, product design education could be enhanced as discipline to facilitate a sort of critical thinking by the reframing the human body preconceptions thought physical outcomes. Practice based research developed by the poster where the author highlights some of the local cultural taboo about the perception of the body and the relation with others. The poster will explain the key points of this product design education approach designed for south-east students (Thai). A framework where the body became the locus and 'self reflection', and where physical theatre is the additional archetypes to enhance self-confidence and facilitate the process of critical thinking.

## Transgenic Leda Melanitis Butterfly

[EN]

The Leda Melanitis concept emerged from a study over philosophy, especially on the ideas of Antiphon the Sophist. In reasoning about the relationship of words and objects, Antiphon makes a unique conception, that "nothing real corresponds to the name of an object", leaving onomatology in the realm of pure chance, while true knowledge becomes inaccessible. Name correctness becomes a key point for Antiphon and should be under survey: "Names can be erroneous... The concepts we use are not delimited by the exact way objects are". That is the initial point for making LEDA MELANITIS. My surname, Melanitis, derives from the Greek root melas (μέλας), dark, deprived of light; a property probably attracted Linnaeus in naming the inspected butterfly...

Names, however, contain other meanings, even indicatively (to remember Antisthenes, "knowledge begins by minutely studying names"), so we cannot define a concept without some correspondent, minimum information. The broader area of my analysis is information in contemporary art and under this sense, Leda Melanitis initiates a dispersion of homonymic information between organizations. I am absolutely convinced of the universality of J. Wheeler's issue on the nature of the information in his statement 'It from bit' 1 and also of the attempt by R. Landauer to re-normalise information, consistently formulating that information is natural.

In the conception that information is impersonal, we may juxtapose the value of information as something unique, (here in the form a gene), de-materialised, "what is left" when everything else has been de-signified, precisely natural and interchangeable. The aim of Leda Melanitis is to interweave language and life not as bio-laboratory exercise, but in the tradition of a modernistic art strategy and practice.

Poster exhibition  
Paper

**Melanitis, Yiannis**

Athens School of Fine Arts, Greece

Y. Melanitis's work initiates from an intense conceptualization on the strategies of contemporary art. His recent research focuses on the role of information on the arts considering "INFORMATION AS THE NEW CONCEPTUALIZATION." His work implies the use of heterogeneous artistic media, through installations, performances, bioart, theoretical texts, poems, code-based web artworks, sculptures, oilpaintings and drawings. He derives from philosophy and epistemology to incorporate concepts from quantum physics, biotechnology, maths, political theory. Yiannis Melanitis holds degrees in painting, sculpture and digital arts from the Athens School of Fine Arts and is presently a PhD candidate at the School of Architecture, (NTUA) with a thesis entitled: Biological Dynamics in Art. He has exhibited in Mexico, Brasil, Belgium, UK, Portugal, Switzerland. Among his recent solo exhibitions are at the National Museum, Brasil; Biblioteque of Brasil; Museu D. Diogo de Sousa, Braga, Portugal; the Tongeren Museum and Praetorium, Belgium.  
URL: <http://www.melanitis.com>

## Poster exhibition

**Moore, Lila**

Zefat Academic College, Israel

Dr Lila Moore is the founder of The Cybernetic Futures Institute (CFI), a networked platform and online academy for the exploration of technoetic arts and consciousness with an emphasis on the spiritual in film, screen-dance, networked performance and the arts. The CFI's concept constituted her post-doctoral project at the Planetary Collegium of Plymouth University. Dr Moore teaches BA courses in Film and Ritual, Spiritual Cinema and Spiritual Art in the department for Mysticism, Religions and Spirituality at Zefat Academic College. She is an artist film-maker, screen-choreographer, networked performance practitioner, and visionary theorist with a practice-based Ph.D. degree in Dance on Screen (2001) from Middlesex University. <http://www.cyberneticinstitute.com>

**The Transcendent Double Selfie App**

[EN]

The user of the app embarks on a vision quest inspired by the Kabbalistic traditions of the Golem/Tzelem and the notions of the double that are prevalent in shamanic traditions.

Abraham Abulafia, the prominent exponent of ecstatic Kabbalah, devised a methodology for the creation of an artificial entity (Golem). Abulafia was fascinated by the mystical revelations involved in such an undertaking but was not interested in making a corporeal entity. After a series of altered states induced through a complex combination of circular dance movements, aligned with the spheres that create the Universe, and together with the pronunciation of magical letters, words and visualisations, the mystic would encounter his transcendent double. The double would arise from the influx of data streaming from the Unmanifest to the Tzelem, which is the pattern that constitutes the entity's external figure based on its interior factors. Finally, the image of the double would appear, making itself known to the mystic.

The double is the transcendent manifestation of the Kabbalist whose identity and perception have undergone radical transformations, a process which in light of Abulafia's depictions greatly resembles Ayahuasca's visions. Indeed, research in cognitive psychology and neuroscience implies that these spiritual techniques 'open the ways' for the unbound mind via the brain. Moreover, they may trigger or evolve untapped creativity and capacities.

The app's aim is to source the user's double from within her consciousness field or transcendent deep mind through a set of coordinates activated by mind-body alterations in sync with, and measured by, the device. The artificial entity (the double) is formed from the influx of data generated by the user and its transcendent apparition is rendered into a unique selfie.

Beyond the Infinite: Technologies of Transcendence

The Transcendent Double Selfie app conceptually resonates with the fairly recent movement of Transcendence Technology (Julia Mossbridge, 2017). Unlike well-being apps and spiritual technologies that emphasise the physical and psychological needs of individuals, the app considers the premise of Abraham Maslow's Theory Z.

Though based on mystical texts and shamanic practices, the app is an advanced tool that study and evolve transcendence. It is the formal context of the noetic phenomenon. The context and content are interwoven, thus, may evolve a reality, virtual or/and augmented for the transcendent double.

Augmented Reality, VR and AI are the technological means that provide the context for the Transcendent Double Selfie app. Yet, it is neither any of those, as in principle it is a mobile lab and transportation device with associate apps and appliances. It is a device in a series of cybernetic instruments that voyage into new frontiers of space and time beyond the known limits of the infinite that the Kabbalists and shamans of old dared to transcend.

## “Giaponas” (“The Japanese”)

[GR]

When I got into the Athens School of Fine Arts they told us that comics were not art and that we had to strive to be more “artistic” - whatever that meant anyway. Still, I continued to draw scattered pages or individual comic images during this period relying, among other things, on prints and paintings by Hiroshige, Kuniyoshi and Hokusai, on pages from Frank Miller’s “Rōnin”, on Yves Tanguy’s drawings that Dimitris Vanellis had then pointed out to me in the ASFA library or on films like Shinya Tsukamoto’s “Tetsuo”. Upon seeing in my studio these initial drawings and the first few pages of a story that I had just begun, George Rorris told me: “These graphic motifs constantly and persistently keep coming up. There is a purpose here. It is something you have to cultivate. Finish the comicbook. Get it published.” Shortly thereafter, in 2000, “Giaponas” (“The Japanese”) was published by Futura. Giaponas started out as a hybrid, a union of man and machine. At that time I did not know it, but this image of the artificial man, the cyborg or the android replica was not without a precedent, neither was it a unique find that modern cinema created in the twentieth century. From Talos and the Golem, from Vaucanson’s automata and La Mettrie’s writings, from Isaac Asimov’s stories and Mary Shelley’s Frankenstein all the way to the text of Clynes & Kline, the Terminator, Masamune Shirow’s Kusangani Motoko, the Deus Ex series of videogames and Google’s Deep Mind, the concept of an augmented being informs humankind’s persistent effort to remake itself or to reconstitute a new being in man’s own image and in his likeness: to turn Man into God.

We currently live in a precarious time in history albeit for that very reason an interesting time as well. And it’s interesting because it impresses upon us all a sense of urgency. You cannot say like before that “this can wait for later, we still have time” because no: there is no time. Things must come to pass right now. Our work must take place right now.

One of my favorite books is Jōchō Yamamoto’s “Hagakure”. I first came upon it in Yukio Mishima’s essay, “Samurai Ethics in Contemporary Japan.” Its most famous phrase was: “... in a dilemma between life and death, resolve it simply by immediately choosing death.” This phrase, Konstantis in Kazantzakis’ “Kapetan Michalis” murmuring to himself every morning as soon as he awoke: “Konstantis, today is the day you die ...!” and the sudden death of a good and beloved young friend, the artist Nikos Arvanitou, are all events of grave importance for me. They impart me with this sense of urgency that is most precious to me, the belief that in truth everything must come to pass right now. Our work must take place right now.

Poster exhibition

### Papamichalopoulos, Konstantinos

Panteion University, Greece

Born 1975 in Athens, Greece. Studied painting and printmaking in the Athens School of Fine Arts. In 2014 he finished the Digital Art Forms postgraduate program (ASFA). Since 2016 he is a doctoral candidate at the Panteion University. He is publishing comics and zines since 2000. His more recent solo shows: “The Great Golden Room” at the Bath of the Winds of the Museum of Greek Folk Art and “Talos - Depictions of the Artificial Man” at the café of the National Archaeological Museum in Athens. He is the cover artist of the Athens Review of Books and a freelance illustrator at the Dutch weekly De Groene Amsterdammer. He is a candidate for a teaching position as adjunct/assistant professor at the printmaking department of the Athens School of Fine Arts. His works belong in public and private collections in Greece and abroad.

## Poster exhibition Paper

### Phillips, Mike

Plymouth University, UK

Mike Phillips, is Professor of Interdisciplinary Arts at Plymouth University, the Director of Research at i-DAT.org and a Principal Supervisor for the Planetary Collegium.

His R&D orbits a portfolio of projects that explore the ubiquity of data 'harvested' from an instrumentalised world and its potential as a material for revealing things that lie outside our normal frames of reference - things so far away, so close, so massive, so small and so ad infinitum. For more information see the i-DAT web site at: <http://www.i-dat.org>.

Phillips is an active member of an international transdisciplinary community that engages with immersive, interactive and performative technologies. He manages the FullDome Immersive Vision Theatre ([www.i-dat.org/ivt/](http://www.i-dat.org/ivt/)), a transdisciplinary instrument for manifesting (im)material and imaginary worlds and is a founding partner of FullDome UK (<http://www.fulldome.org.uk/>). He is co-editor of Ubiquity, The Journal of Pervasive Media <http://www.ubiquityjournal.net/> and a member of the ISEA International Board (<http://www.isea-web.org/>)

### Aga, Brigitte

Plymouth University, UK

Brigitte Aga is an interdisciplinary designer, artist/maker, technologist, researcher and producer. She creates collaborative and data-driven prototypes, sometimes as art works, cultural probes, interventions, or proof of concept and other times just to play. For the last fifteen years she has been part of the i-DAT Research and Design Collective. Her research currently focuses on prototyping intimate data-driven experiences to question the use of predictive algorithms and personal data for human enhancement and commercial gain. Underpinning her work is a belief that one must embrace the opportunities created by digital technologies to be open and collaborative in order to sustainably co-create. For more information see the i-DAT web site at: <http://www.i-dat.org>

## Phage Technologies for Leaky Membranes

[EN]

This work discusses the development of instruments for penetrating the leaky membranes that exist between the 'real' and 'virtual' worlds. Initially created to enable crowd navigation of shared virtual realities (FullDome) these instruments or 'Phages' can be seen as fitting in a rich tradition of religious talismans, relics and artefacts. These occult technologies are designed to breach the membrane between life and death, heaven and earth, and past and future. Phage technology operate in a similar way, requiring a level of performativity, participation and purging and offer routes to transcendence.

Phage technologies were developed as a by product of the E / M / D / L – EUROPEAN MOBILE DOME LAB for Artistic Research (<http://www.emdl.eu/>), a partnership of European and Canadian cultural organisations funded by EU Culture Program. E/M/D/L culminated in the premiere on May 21 – 20:00 in the Satsphère at SAT (Montreal) of Liminal Spaces, Dream Collider and Murmuration, and nightly screenings from May 26 to June 12, 2015.

Liminal Spaces, Dream Collider, and Murmuration, were the culmination of an EU funded collaboration between Canadian and European partners. This research project was carried out through eight international residencies and is presented in the Satsphere of Montreal's Society for Arts and Technology (SAT). Articulated through the fulldome environment as an instrument to explore transdisciplinary forms of artistic expression, these experiments oscillated between performance, interactive installation and immersive event.

The Phage technologies are a by-product of Murmuration [muttering of low, indistinct, whispers / abnormal heart sounds / mass cloud like flocking] a series of trans-scalar and recursive transitions from the imaginary to infinity:  $i\infty$ .

Constructed from bio-imaging technologies and modelled fractured architectures, the low-poly-aesthetic of murmuration navigates its audience through playful interaction with particle swarms of digital detritus and real-time manipulation of virtual/physical audio-visual objects. Algorithms of repulsion and attraction maintain the cohesion of nano/molecular landscapes harvested by atomic force.

'Phage' technologies are collaborative physical instruments that allow the manipulation of virtual objects within the projected dome space. These technologies are now flowing out of the FullDome space and are being deployed within cultural and heritage institutions as a means of accessing new knowledge from museum artefacts, enhancing audience engagement and constructing a shared heritage through crowd participation. Each physical Phage has its own characteristics and behaviours they: illuminate, listen, mutter, shudder, reveal inner recursive domains. They are instruments for connecting across the membrane of the fulldome into dimensions beyond. This reach beyond the dome surface cultivates navigation through the recursive spaces and interaction with the dynamic evolving architectures. In the case of one of the environments, they are instruments for controlling the translation, rotation and corresponding evolution of the audiovisual fractured objects which surround the audience in the dome.

Developed around android phones (monitoring acceleration, gyroscope, compass, audio levels) augmented by Arduino breakout boards (for internal interactive lighting, audio recording and playback, and haptic feedback), connected through real-time OSC networks and encased in a low polygon form surgically extracted from the volumetric model of the full body MRI scan.

<http://i-dat.org/murmuration/>

## Structs for an aspatial quantum-now

[EN]

Human structure, in the now of the space-time fabric, has been a millennial subject of metaphysical constructs which try to account its full latitude, scope and mechanics. Concepts like Actual and Virtual, Time-Crystal, Immanence Plane (Deleuze), Gaia (Lovelock), Aleph (Borges), Dharma (Buddhism), seemingly attempt to look closely, feed-back and expose the perception mechanism on top of which the lowest levels of reality are perceived, also akin to the structure of the universe and life itself, at its tiniest and largest scales. Through the use of rules on programmed computers, which will be exposed and compared to metaphysical concepts, it's possible to create devices which set afoot first-steps towards practical experimentation and tangibility of such consciousness-spaces.

Developed since 2000, the 11 works in the struct series of audiovisual interactive installations, by sampling the now and raycasting traces from the past into the present, create aesthetic compositions and experience-spaces that pierce through the artistic realm into an experience-space which exposes an aspatial quantum-now.

Keywords: Interactive electronic arts, space-time, consciousness-spaces, aspatiality, quantum-now.

Poster exhibition  
Paper

**Sier, André**

Universidade de Evora, Portugal

André Sier is an artistic engineer with training in sciences, arts, degree in philosophy. Working since 1997 at s373.net/x studios, exhibits and performs works worldwide, with more than 25 solo exhibitions and over 80 participations at collective shows, festivals and artistic events. Sier works with code, 3D, video, sound, electronics, drawing, sculpture, videogames. Awarded at Jovens Criadores (2006), Bienal de Cerveira (2009), three times at Lisbon MakerFaire (2014,15,16). Sier underlines the series 'struct', '747', 'space race', 'k.', 'uunniivveerrsee', 'pantadelmondo' and 'wolfanddotcom'. Regular teacher of electronic interactive arts since 2002, invited assistant professor of digital arts at Universidade de Évora, he is currently doctoral student at Planetary Collegium.

## The understanding of Education as a transportation system

[EN]

Education is a way of knowledge transportation through time and space. It takes the function of the information carrier and the navigator for learners. As the fundamental telematics changes of information transportation contemporary, information is contained by the whole cyberspace, even the navigate system could be self-organized by the arithmetic. Therefore the leading actor of education is changing from organizer to learners. The Education system will be reformed to a human - oriented system. The intuition might be the navigator of learners.

Poster exhibition  
Paper

**Wu, Rui**

Plymouth University, UK

Rui Wu, working at mass media and international school for more than 8 years, now begins her research of young generation's education experience in the transforming cyber period.

**Artwork**

body ESC exhibition

Guest Artist

**Carnie, Andrew**

Southampton University, UK

Andrew Carnie is an artist and academic. He is currently part of the teaching team in Fine Arts at Winchester School of Art, University of Southampton, England. He was born in 1957. He studied chemistry and painting at Warren Wilson College, North Carolina, then zoology and psychology at Durham University, before starting and finishing a degree in Fine Art at Goldsmiths College, London. Andrew then completed his Masters degree in the Painting School, at the Royal College of Art. He has continued as a practicing artist ever since. In 2003 he was the Picker Fellow at Kingston University.

His artistic practice often involves a meaningful interaction with scientists in different fields as an early stage in the development of his work. There are also other works that are self-generated and develop from pertinent ideas out side science. The work is often time-based in nature, involving 35mm slide projection using dissolve systems or video projection onto complex screen configurations. In a darkened space layered images appear and disappear on suspended screens, the developing display absorbing the viewer into an expanded sense of space and time through the slowly unfolding narratives that evolve before and around them. He also works in other medium working with video, sculptural materials like soap and in print and painting.

His work has been exhibited at the Science Museum, London, the Natural History Museum, Rotterdam, the Design Museum, Zurich, at Amnesty International Headquarters London, at the School of Hygiene and Tropical Medicine, London and Exit Art, in New York, the Williams College Museum of Art, and the Great North Museum, Newcastle, and the Pera Museum, Istanbul, Dresden Hygiene Museum, the Morevska Gallery in Brno, Babel Gallery, Norway. The last large exhibition he was in was at PHI, part of the DHC gallery in Montreal, Canada. He regularly exhibits with GV Art in London. A new static version of *Magic Forest* has been installed at the Wellcome Trust headquarters, London. His work is represented in collections in England, Germany, and America.

<http://andrewcarnie.org.uk/>

**SEIZED: OUT OF THIS WORLD**

installation

A visual exploration of Temporal Lobe Epilepsy and its creative effects, Temporal Lobe Epilepsy, TLE, has affected many creative individuals and is thought to be the source of much artistic inspiration. Artists like Vincent Van Gogh and Fyodor Dostoevsky are just two such significant creative people. The electrical storms associated with this condition are considered to cause a kind of cross-pollination of ideas between different functional areas of the brain, giving the artists extraordinarily insightful visions, which feed into their creative practice. Much of the work and research that exists is visual leading to a goldmine of information for an artist like myself interested in the visual and the underlying neurological condition. The sequences within the time-based work 'Seized Out of this World', deal with particular elements of Temporal Lobe Epilepsy as described in Geschwind Syndrome which is a personality syndrome consisting of symptoms such as circumstantiality, excessive verbal output, hypergraphia, writing or drawing a lot, altered sexuality, often hyposexuality, but it can be hypersexuality, an intensified mental life, deepened cognitive and emotional responses, hyper-religiosity and or hyper-morality. Sufferers also frequently experience déjà vu, where a new encounter is felt to have been experienced before, or jamis vu, where the sufferer does not recognize a familiar situation. TLE sufferers often have a number of these characteristics to one degree or another. Some sufferers also experience out of body sensations and historically sufferers were thought to have been affected by external powers. All these characteristics have fed the various sections of the time-based work 'Seized'. Behaviours associated with this syndrome can be seen both in the inter-ictal, (between seizures), and the ictal, (during seizures), states. The condition is widespread throughout the world and the severity of seizures people suffer from can vary a lot. Those who suffer from epilepsy are frequently stigmatised by the condition as it can interrupt their pattern of daily living; though modern drugs can often control the seizures. The syndrome is known after the two doctors who undertook a great deal of work in the field of TLE and who first characterized the syndrome, Norman Geschwind and his colleague Stephen Waxman. The syndrome describes a range of behaviours and personality features associated with the condition and makes it seem more like a specific psychiatric disorder, and as such has been criticised for this element because underlying it is a neurological condition; some form of scar tissue within the brain specifically within the temporal lobe region. Seized, is a time-based work using three pairs of projectors. Each pair of projectors projects images onto three semitransparent voile screens set between the projectors. In each pair images rise from one projector and then dissolve into images from the second projector. Each set of projectors works through its slide sequence independently from the other pairs showing primarily the same sequence of images with some variations. The same images will be seen at one time or another on all the screen sets but rarely at the same time. The work 'Seized' was made with support and direction from Paul Broks, neuropsychologist, Senior Lecturer in Clinical Psychology at Plymouth University and Honorary Consultant in Neuropsychology at Derriford Hospital, Plymouth and Dr Adam Zeman, Professor of Cognitive and Behavioural Neurology, University of Plymouth. Both shared their knowledge and understanding of Temporal Lobe Epilepsy and arranged for me to meet patients who kindly gave me time to talk to them about their condition and the effects it had upon them which all fed into the production of 'Seized Out of this World'.

Source: <http://www.tram.ndo.co.uk/Seized.htm>

## POOLme

POOLme is a short documentary with central characters a swimming pool and women of all ages while exercising in it. The camera observes how female nature interacts with the aquatic element on the pool. The pool is the miniature of a society, a uterus. Women over 80, pregnant, babies and newborns all find shelter in the water. Water, by its very nature, never collides and crashes into something. On the contrary, it swallows every blow, without anything. Inside the water we do not feel our weight, we feel babies again, ready to discover the bottom or the bottom to discover us.

Keywords: Water, tears, womb, embryo, memory.

screening

Artwork  
body ESC exhibition  
Paper

**Georgiou, Alkistis**

Ionian University, Greece

Alkistis Georgiou was born in Thessaloniki in 1988. In 2006 she decides to study cinema at the Fine Arts School, in Aristotle University of Thessaloniki. She graduated in 2012 as a screenwriter. In 2010 she accomplished her Erasmus studies in the film academy in Prague (F.A.M.U) and in 2012 her internship in the production company Muaret Yapım in Istanbul (assistant director for the needs of a historical documentary). To 2015 realized her first photography exhibition in France.

At the moment, she is a post-graduate student in the Department of Audiovisual Arts, in Ionian University as a candidate master of arts (audiovisual arts in the digital age). Her aesthetics is characterized by surreal elements, poetic references and symbolism

## Haute Flash

(2017)

Black-and-white infrared video, Trt: 6:00  
Music: Amore, Maui Jungle Recordings Vol. 2 by Anthony Child.  
(World Premiere)

An experimental infrared (IR) short film about the hormonal transition of Menopause. Eerie IR imagery transports the viewer to an otherworldly space, framing the human body within the intersection of art + technology, by using an extremely heat-sensitive camera as both means of digital capture and as the surreal aesthetic itself. Shot entirely with an IR military grade rifle scope, the crosshairs are visible throughout the film, referencing the targeted feeling of radically shifting hormones experienced throughout perimenopause and adds to the stylistic appearance of infrared video.

A glass Head represents "Hormones" and the character "Woman" is a gracefully aging, voluptuous goddess existing on a primordial beach; the heating and cooling effects on her body can be seen. The Head washes ashore, and Woman experiences a menopausal transition upon touching it, she becomes a transformed creature of newfound strength. Contrasting the stark, geological island landscape and ocean imagery of Maui, Hawai'i with primal movement, the lone female character appears as a translucent human in a realm where the body possesses a simultaneous interiority/ exteriority, as warm veins and cold or wet extremities are visible.

Thermal imaging details subtle, actual surface temperature changes in corporeal and inanimate objects, heat appears white, and cold becomes black. There are no special effects, the visible changes are in real time. Utilizing Range Phenomenology technology usually associated with military, border, or aerial surveillance, the aim is to inspire contemplation by framing the luminous energy of the human body, so that one may sense the temporal coalescence of ancient stellar energy in the form of living beings.

screening

Artwork  
body ESC exhibition

**Lucas, Marne**

Independent, USA

Marne Lucas (aka CuntemporaryArtist) is as a multidisciplinary artist, activist and provocateur who uses photography, video and installation to present unique aesthetic or social philosophies. Central to her practice are investigations into nature, culture, and the body, working in conceptual overlaps: life's energy, light, the environment, water, reflections, beauty, identity, intimacy, mortality, and mankind's relationship to these elements. Drawn to risk-taking projects in personal, creative or philosophical ways, her social practice project Bardo explores creativity as a form of spiritual end-of-life care. Interested in palliative care, Lucas is training to be a certified end-of-life (EOL) doula, a volunteer role acting as liaison to the dying. Her infrared (IR) video Haute Flash (2017) and collaborations with Jacob Pander, Incident Energy (2013) and The Operation (1995) use military imaging technology to reference surveillance culture and the fragility of human existence. A steadily exhibiting artist, Lucas is known for stylistic photographic portraits and self-portraiture, providing commentary on changing social attitudes relating to the body and cultural expression. An invented genre Eco-Baroque solo and collaborative projects with Bruce Conkle humorously expresses a nature-based mythology while questioning mankind's consumption of resources. Lucas has received RACC project grants, participated in residencies including a 2016 Arts/Industry Kohler factory residency (Foundry, Pottery), the Land Art Mongolia 360 Residency and Biennial, a CentralTrak experimental film residency and the Portland2010 Oregon Biennial. Living/working in New York City, Marne was raised in Oregon and was born in Honolulu, Hawai'i; where she is slowly returning to her natal sea in her work and life. She loves doom metal, shiny things and bodies of water.

**Artwork**

body ESC exhibition

**Nechvatal, Joseph**

Hyperallergic, France

Joseph Nechvatal, American, b. 1951, Chicago, IL, United States, based in Paris, France is a post-conceptual digital artist and art theoretician who creates computer-assisted paintings and computer animations, often using custom-created computer viruses.

**Piano Eye**

projection

shown at Galerie Richard (Paris) in 2010

\_piano eye\_ is a three minutes and eleven seconds long video in which one can see a computer virus overcoming a non-infected image. In 2001, Joseph Nechvatal and Stéphane Sikora combined the initial it virus project with the principles of artificial life, in other words creating systems of synthesis that reproduce the behavioural characteristics of living systems. This population of active viruses that grow, reproduce and propagate within the space of the picture, creates a symphony of colours and forms. By going further that the representation of the beauty of a virus, the artist becomes a philosopher in the way he deconstructs our thirst for durability as well as the illusion of control. By injecting viruses and by working with simulations, Joseph Nechvatal rejects all form of nostalgia and announces the end of the world and an order at the same time.

**Artwork**

body ESC exhibition

Guest Artist

**O' Riley, Kira**

University of the Arts Helsinki, Norway

Kira O'Reilly is a Helsinki based artist and is currently programme leader of MA in Ecology and Contemporary Performance at Theatre Academy of the University of the Arts Helsinki; her practice, both wilfully interdisciplinary and entirely undisciplined, stems from a visual art background; it employs performance, biotechnical practices and writing with which to consider speculative reconfigurations around The Body. But she is no longer sure if she even does that anymore. Her art practice arcs across several contexts from art, science and technology to performance, live art and movement work. She writes, teaches, mentors and collaborates with humans of various types and technologies and non-humans of numerous divergences including mosses, spiders, the sun, pigs, cell cultures, horses, micro-organisms, bicycles, rivers, landscapes, tundras, rocks, trees, shoes, food, books, air, moon and ravens.

Guest Artist

**Vason, Manuel**

Manuel Vason Studio, UK

Manuel Vason is an interdisciplinary artist interested to explore the correspondence between the art of photographing and the art of performing. Vason believes the space in between the action and the image is a fertile space of creative expansion. The collaborative nature of his practice shapes a unique, hybrid art form and generates new vocabularies. His collaborations to date have produced some of the most iconic images of performance and his work has been published and presented internationally. Vason was born in Padova, Italy in 1974 and moved to London in 1998. In 2003 He completed a Master degree in Fine Art at Central Saint Martins, University of the Arts, London. In 2015 he launched the Double Exposures book project at The Photographers Gallery and Tate Britain in London. Vason continues to develop a practice that integrates different media and forms of collaboration.

**Post Succour Triptych**

(2001)

photography

Post Succour Triptych is the result of a collaboration between performance artist Kira O'Riley and the photography artist Manuel Vason. This work explores the aesthetics of skin-cutting and its time-based healing process. Despite its intimidating character, the confrontation with physical trauma imaging, creates a sense of intimacy that blur the lines between shock, compassion and the erotic. These photos were published in 2002 in Exposures, a book by Manuel Vason.

## Leros (1982)

photography

The photo shooting at Leros mental asylum happen at the beginning of 1982.

"Despite the scaring pressure provoked by this environment, one may realize its alternative points of view. The photographer can represent the asylum patients as totally normal human beings, as almost normal, as "weird", as "lunatics", as "freaks". The representation of Leros is an image exclusively personal, meaning that we perceive this reality as horrific. For the patients who live in this environment it is considered familiar. Our reality might be equally abnormal in their perspective."

Source: Panayotopoulos, Nikos "Leros: images of insanity - insanities of the image", Hellenic Photography Selections n.3, 4-6/1991. Athens, Greek Center of Photography.

## C-section (1984)

photography

The photo shooting of a C-section made in 1984 Greece, places the viewer within a contained environment where a new life emerges under complex circumstances. This series is more striking today due to the fact that Greece has an extremely high rate of C-sections, most of them without a justified medical reason. This raises issues concerning medical ethics, the clear displacement of the natural course of pregnancy and birth as well as the refusal to confront the embodiment of pain.

**Artwork**  
body ESC exhibition

Guest Artist

## Panayiotopoulos, Nikos

Independent, Greece

Nikos Panayotopoulos is a photographer as well as a photography theorist and critic. He has exhibited both in Greece and abroad. He joined the Photography Department of the Technological Educational Institute of Athens, in 1986 from which he retired as a Professor of Art Photography in 2012. Recently, he was affiliated with the department of Visual and Applied Arts, University of Western Macedonia.

## The invisible motion

screening

The work calls for imagining alternative futures and realizing unexpected political maneuvers. With the aim of transcending taboos and exploring cultural imaginaries generated by a speculative bioartwork, the motion, color and tissue differences of various marine organisms will be revealed by projecting the microscopic vision at a macroscopic scope. The screening techniques used in the field of science will be integrated into artistic and political language. In this way, the works enable these processes to be experienced by the viewers and finds a way to create a political debate in an unconventional way.

Keywords: Bioart, political movement, future, cultural imaginaries

**Artwork**  
body ESC exhibition  
**Paper**

## Suter, Ayse Gul

Istanbul Technical University, Turkey

Born in 1982, Ayşe Gül Süter studied animation and digital arts in New York University, Tisch School of the Arts. As a rising emerging artist, she exhibited her pieces in many galleries, spaces. She is integrating video, animation and interactivity in order to explore the possibilities about space, motion, perception and audience engagement. Ayşe is represented by PG Art Gallery since 2012.

## Yetiskin, Ebru

Istanbul Technical University, Turkey

Ebru Yetişkin is an Istanbul based independent curator and media theorist, who work on the interaction of science, technology and art. She curated media art related exhibitions and seminar series entitled, Cacophony (2013), Code Unknown (2014), Waves (2015), X-CHANGE (2015), Contagious Bodies (2015), Today's Art: Yet Another (2016). In 2016, she edited a book of poetry, "Like The Others," written by an artificial intelligence, Deniz Yılmaz; and curated an autograph session in Istanbul Art and Book Fair.

**Artwork**  
body ESC exhibition  
**Paper**

## Tapio, Hege

i/o/lab – Center for Future Art, Norway

Hege Tapio was born 1973 in Norway. Lives and works in Stavanger – the oil capital of Norway. She holds BA/MA in fine art photography from Art College in Bergen, Norway. Tapio is an artist, curator, art consultant, CEO and Managing director of i/o/lab Center for Framtidskunst based in Stavanger, Norway. Tapio has established and curated Article biennial - a festival for the electronic and unstable art, launched in 2006/2008/2010/2012/2015 and soon again in 2016. Tapio has for years cultured a special interest in the field Bioart. She helped to organize the first Nordic Master Class in Bioart in cooperation with SymbioticA and Stavanger University in 2008. With a kitchen bench DIY attitude, background in fine art photography and through artistic practice she has been inspired to how apparatuses and new technology opens to renewed interpretation, creative misuse and critical thinking. Tapio has produced the first public electronic art installation in Stavanger, consisting of a double sided handmade LED matrix.

## HUMANFUEL

installation

### GET Thin - GO FAST

Forget the Middle East. Forget Exxon Mobile and their crude oil. Part of the city's vehicles can get their fuel from a greasy, yellowish liquid distilled from the remnants of liposuction.

HUMANFUEL is presented as a response to the hunt for alternatives to fossil fuel and posits an obligation to embrace a larger perspective to the Anthropocene – to include the human form in the biological chain of recycling – through the proposal of using human fat to fuel vehicles. The quest of vanity might flip the perspectives of extorting and excavating the world for its natural resources. Human body fat is an oil that can be rendered and burned very easily into fuel like any other oil. Biodiesel is produced by transesterification of triglycerides with the aid of an alcohol such as ethanol or methanol, and a diesel engine can be powered by biodiesel without substantial modifications. Fuel derived from fat will give approximately the same mileage as regular diesel. In energy terms, the average BTU (British Thermal Unit) of a gallon of human body fat is actually 11% higher than the BTU of a gallon of diesel gasoline. If we assume the average person to be 17 pounds over their ideal weight, at a population of 300 million; that means there is 5.1 billion pounds of fuel stored in our fat, which is 637 million gallons of fuel. In 2003 approximately 320,000 people in America had liposuction. If we assume these numbers to be constant, and that 2-8 pounds of fat is removed in each procedure, that is 10 to 40 thousand gallons of potential fuel tossed into the biohazard bin annually. Bearing in mind the deviant behavior of some humans throughout history, this project might elicit a sense of disgust or provoke a negative reaction in some individuals. The artist's intention is to invite to reflections around why we might be repulsed by including ourselves into such an "ecosystem" and also to reflect on how we treat life and living beings outside of ourselves in our quest of resources – as fuel or even food.

In the extended phases of the project, the artist has engaged extensively with her own apprehensions against including her own body in this process. The prospect of having an invasive procedure performed on the body, and the following manipulation of the material, presented personal boundaries that needed to be confronted. Furthermore, the work incited reflection around the ethical aspects of the project, on how we treat other living beings and how we regard ourselves as part of the world we live in. Considering the amount of energy that was needed to render fat and to esterify one's own triglycerides, the concept can hardly be defended as the foundation of a sustainable (or slimming) green movement. Not least, one should perhaps take into account the tendency of humanity towards industrialization and mass production – such a solution might lead to some undesirable outcomes.

Supported by Stavanger Kommune



STAVANGER KOMMUNE

## CentiSperm

Artwork  
body ESC exhibition

sculpture

Guest Artist

**Zaretsky, Adam**  
Marist College, USA

The centiSperm, electroporated whole genomic DNA from a centipede into the center of human sperm, is a new media for the production of New Media Art, which has been applied as a glaze to a ceramic sculpture of Uranus' Castrated Penis. According to Zaretsky, queer transgenic human rights are presaged by the myth of Εκατόχειρες / Hekatonkheires (also called the Centimanans or the Hundred-handers), Uranos and Gaia's offsprings:

"It has to do with rejection of teratological children, repulsion and even gynophobia, in terms of mutation and xenophobia. Hesiod wrote about Kronos being angry, and teaming up with Gaia his mother to release some of his more mutated brothers from their imprisonment. Apparently the mother son team wanted to free a cyclopic brother and the boychild titan of a hundred hands. The titanic kids were being kept under house-arrest by their father, Uranus. My theory is that Kronos' little brothers were forced to stay inside due to their wild amorphous anatomy and the shame brought to father of monstrosity.

Is it possible that the amorphous and socially stigmatizing children were pushed into Gaia's womb and plugged or somehow imprisoned there only to be freed by the actuated sympathetic magic of a father's castration. This makes centiSperm a differently abled studies issue. Centipedes are Εκατόχειρες, the patron titans of transgenic humans. It makes a new reading for feminist psychoanalytical studies due to the fact that castration anxiety can be seen as a subset of an accurate and deserving scything in direct response to womb blocking, child quashing, father denial of paternity, hysterical masculinity."

Source: Zaretsky, Adam "CentiSperm Methods of Transgenesis: Shoot, Shock, Inject Experiments in Biolistics, Electroporation and Microinjection" (82). Conference proceedings Taboo-Transgression-Transcendence in Art & Science, organized within the 10th Audiovisual Arts Festival. Honorato, Dalila & Andreas Giannakouloupoulos (ed.). Corfu: Department of Audio & Visual Arts - Ionian University, 2017. ISBN: 978-960-7260-59-8.

Supported by The Scientific Delirium Madness Residency  
Provided by Leonardo/ISAST and Djerassi Artists Resident Program  
Sponsored by the National Endowment for the Arts



Adam Zaretsky, Ph.D. is a Wet-Lab Art Practitioner mixing Ecology, Biotechnology, Non-human Relations, Body Performance and Gastronomy. Zaretsky stages lively, hands-on bioart production labs based on topics such as: foreign species invasion (pure/impure), radical food science (edible/inedible), jazz bioinformatics (code/flesh), tissue culture (undead/semi-alive), transgenic design issues (traits/desires), interactive ethology (person/machine/non-human) and physiology (performance/stress). A former researcher at the MIT department of biology, for the past decade Zaretsky has been teaching an experimental bioart class called VivoArts at: San Francisco State University (SFSU), SymbioticA (UWA), Rensselaer Polytechnic Institute (RPI), University of Leiden's The Arts and Genomic Centre (TAGC), and with the Waag Society. Last year he taught DIY-IGM (Do It Yourself Inherited Genetic Modification of the Human Genome) at Carnegie Mellon (CMU) and New York University (NYU). He also runs a public life arts school: VASTAL (The VivoArts School for Transgenic Aesthetics Ltd.) His art practice focuses on an array of legal, ethical, social and libidinal implications of biotechnological materials and methods with a focus on transgenic humans. He is currently a Professor of Media Arts in the School of Communication and the Arts at Marist College and resides in Woodstock, New York.

<http://www.emutagen.com/>

## The VASTAL Virginarium

installation

The VASTAL Virginarium is a six person Glove Box artistically designed by Adam Zaretsky and Mason Juday. The glove box was made using the WAAG Society's FabLab laser cutting and rapid prototyping machinery. It is designed to provide a sterile field for Bioart Laboratories. But it is also designed for public performances, which revolve around cultural interpretive issues of purity, sterility and cleanliness. The VASTAL Virginarium is part of the permanent collection of the Verbeke Foundation, Belgium.

Supported by: The Verbeke Foundation



## Artwork

screening

Guest Artist

### Mavromati, Oleg

independent artist, USA

Oleg Mavromatti is an artist and filmmaker who, in 1995, has founded the independent film union SUPERNOVA, a fortress of Moscow radical cinema. Some films produced within the movement like "The Green Elephant" (1999) and "Bastards" (2000) became cult movies at the time and now they inspire Internet communities to produce fan memes daily. Mavromatti is also a prominent representative of the radical performance art scene in 1990s Moscow and continues working in the same direction now in Bulgaria and USA where he has been based since 2000. He has been legally prosecuted for his critical performance art and film work (such as the famous performance "Ne ver' glazam" ("Do Not believe Your Eyes"), 2000. Mavromatti left the country in 2000 and since then he lives in Bulgaria and New York, where he continues making films and art. His work has been featured in numerous publications in monographs such as Rosyisky actionism 1990-2000 ("Russian Actionism 1990-2000") and art journals like "Art in America." He has been also a member of legendary Moscow performance art groups from the 1990s like "Expropriation of the Territory of Art" and NECEZIUDIK. In Bulgaria, together with artist and filmmaker Boryana Rossa he established international art collective ULTRAFUTURO, which focuses on the social, political and ethical impacts of technology on contemporary society. Works by the group have been shown at places such as Akademie der Kuntse, Berlin; Exit Art, New York; Biennial for Electronic Art, Perth (BEAP) and others.

Guest Artist

### Rossa, Boryana

Syracuse University, USA

Boryana Rossa is an interdisciplinary artist and curator, Assistant professor in Transmedia at the School of Visual and Performing Arts, Syracuse University, NY. She holds PhD in Electronic Arts (RPI, Troy, NY, 2012). Her works have been shown at 1st and 5th Moscow Biennial; Brooklyn Museum, NY; Museum of Contemporary Art (MUMOK) Vienna; Zurich University of the Arts; 5th Thessaloniki Biennial, Greece; Sofia Arsenal - Museum of Contemporary Art etc.

In 2014 Rossa received the NYFA Fellowship Award for Digital/Electronic Arts together with artist-filmmaker Oleg Mavromatti, with whom in 2004 they established ULTRAFUTURO art collective. Their works have been shown at the Biennial for Electronic Art, Perth (BEAP); Foundation for Art and Creative Technologies (FACT), Liverpool; Society for Art and Technology (SAT), Montreal etc.

In 2009 Rossa curated the bio-art show "Corpus Extremus (Life+)", at Exit Art, Ny. She has been one of the initiators of the Bioart Initiative (2007-2009) a collaborative research project between Rensselaer's Arts Department and the Center for Biotechnology and Interdisciplinary Studies (CBIS), Troy, NY.

## Monkey Ostrich and Grave

(2016)

[EN]

Will the life of the video blogger Gorin of Lugansk change after he encounters a UFO?

This is the story of the video blogger Genadi Gorin of Lugansk (the capital of the new republic, which appeared during the Russian/Ukrainian war in 2014), whose life floats parallel to the horrific reality of the unfinished war.

This is a film about the people, who live in places of endless wars – wars, forgotten by everybody: the world news, the politicians, and the human rights organizations. Many of them have no other option but to continue living together with these wars, desensitized to the destruction around them and constantly burying their own suffering in the sub-conscious. This hidden pain, one can't get rid of, sublimates in intimate revelations to the online audience and in fantasies about revenge. Gorin expresses this in variety of art genres - from comedy to horror, from drawings to magic. His story is thick of surprising tales and events that merge reality and dream.

Runtime 95:06

### Credits

Film by Oleg Mavromatti

Starring: Viktor Vin4 Lebedev

Script: Oleg Mavromatti

Cast: Anna Den, Egor Schimanko

Camera: Viktor Vin4 Lebedev

Editing: Oleg Mavromatti, Boryana Rossa

Based on the original YouTube blog by Genadi Gorin

Producers: Boryana Rossa, Andrey Silvestrov

## pFARM

(2011)

[EN]

Throughout his career, Adam Zaretsky has explored Body Art, Sexuality, Sex Activism, ArtPorn and Fetishism as guiding forces for technological innovation and arenas to de-repress in the name of more pleasurable futures. He wrote pFARM, the Power Farm conceptual sketch, while teaching at Rensselaer Polytechnic Institute. PFARM seems to incorporate the critical vantage points of Biotechnology, Fetish Industry/Underground and Alternative Farming, representing a thorough conglomeration of all the disparate complexity which informs Zaretsky's visions of an erotically charged post-human vivocentrism. When we surround the actuality of modern molecular biolab processes with an overly romantic agricultural space, which encourages fetishistic and erotic performativity, then and only then does labwork, as a cult behavioral plane, have a chance to reveal its inner workings. The masturbatory zeitgeist of alterity and fatherhood that is implied by both agriculture and sci-culture is made translucent in the near honesty of pFARM. This weeklong performance was developed and shoot in Woodstock, New York, funded by two radical, independent, local Woodstockers with a total of \$20,000.

Runtime 55:07

### Credits

Produced by: Ian Navel, Dave Fruchter | Performed by: Adam Zaretsky, Lori Duino, Claudia Nomi, Kay Kay Nomi, Don Paul Swain, Ripno Jurgens, Katharine Wright, Rutger Chowder, Gregor Trieste, Zane Raven, Sean Zimmerman, Jimmy Billingsley, Carla Gannis, Tovey Halleck | Ethical Advisor: Michalis Pichler | Produced by: Ian Navel, Dave Fruchter | Written by: Adam Zaretsky | Directed by: Chase Pierson, Tarvis Watson | Performance Dementia Focalized by: Chase Pierson, Tarvis Watson, Katharine Wright, Adam Zaretsky | Cinematography: Chase Pierson, Tarvis Watson | Edited: Adam Zaretsky, Chase Pierson, Tarvis Watson | Set Design and Construction: Don Paul Swain, Matt Weinberger | Props and Location Scout: Sean Zimmerman | Music Credits: Duet Music - Alicia Mangan Marshal Tremmil, The Jesse Stiles 3000 and Beat on the Brat - The Droogs | Curator: Jeff Kaplan | Special Thanks to: Tovey Halleck, Mower's Market and the People of Woodstock.

<https://archive.org/details/pFarm>

Artwork  
screening

Guest Artist

**Zaretsky, Adam**  
VASTAL, USA

Dr. Adam Zaretsky, pFarm cult leader, Principal at VASTAL (Vivoarts School for Transgenic Aesthetics Limited), Researcher at NADL inc., Chief Executive Officer at psyFert (the New York based psychic fertility clinic), and Founder of BEAK (The Bioart Ethical Advisory Kommission).

**Artwork**

live performance

**Paper****Allik, Alo**

Queen Mary University of London, UK

Alo Allik is a sound artist who has performed his live coded electronic music and generative computer graphics throughout the world. His aesthetically and geographically restless lifestyle has enabled him to traverse a diverse range of musical worlds including DJ-ing electronic dance music, live electronic jam sessions, electroacoustic composition, free improvisation and audiovisual performances. He has forged collaborations with a number of curious and innovative musicians, writers and visual artists along the way focussed on exploring links between technology, creativity and tradition. In recent years he has been actively participating in the Algorave movement developing a style he describes as noisefunk which combines traditional rhythm patterns with evolutionary synthesis algorithms. Currently, Alo works as a researcher at the Centre for Digital Music, Queen Mary University of London, while continuing to perform his music and visuals to audiences worldwide.

**evolver:** an audiovisual performance

This improvised audiovisual performance explores enhanced live coding as a strategy for real time multimodal synthesis and composition. The real time decision-making process of the programmer-performer is informed and aided by interactive machine learning, artificial intelligence and automated agent algorithms. These algorithms are embedded in a networkbased distributed software architecture of a multimedia performance system called evolver which is comprised of computer graphics, sound synthesis and algorithmic composition clients. The system facilitates human-computer interaction through live coding during performances to create extemporized immersive multimodal experiences for audiences. The multimodal content during performances is created with reactive artificial life algorithms, evolutionary sound synthesis, machine listening and music analysis. Autonomous agent systems, audio feature extraction and linked semantic data formats help the performer cope with the complexities of multimedia performance environments.

## live performance

Guest Artist

**Ramirez, Jorge**

Anemonal, Mexico

Jorge Ramirez is a Mexican artist/architect/lover dealing with the science and spatiality of sound. Ramirez combines soothing algorithms, precise and indeterminate software developing, kaleidoscopic warmth-psyched sound synthesis and textured livecoding, creating woven sonic fabrics in a music-as-software approach. Wrapped in evolving soundscapes and generative rhythms in a heightened sensorial psychedelic haze.

<https://vimeo.com/jorgeramirez>  
<http://soundcloud.com/jorge-ramirez>

Guest Artist

**Stadon, Julian**

University of the Arts, London, UK

Julian Stadon is an artist/designer/lecturer/curator/drinker, focusing on data bodies, embodiment and affect within mixed reality and post-biological identity scenarios. Stadon generates gif mashups with generative filtering and coded effects that feed both into and out of Ramirez's ear candy.

<https://vimeo.com/julianstadon>  
<http://www.julianstadon.net>

**Chimerapocalypse II : Apathy for the Anthropocene**

Artist: Swan Minotaur

SwanMinotaur are a collaborative electrical storm of live coded, post-digital madness coming to a town near you. Conceived on the beaches of Pula and Venice, this post-biological petri dish has toured the galaxy in search of all that is imperfect. Part glitchcraft, part witchcraft, this morphing hybrid transmutes at each port it travels through, using the local weather to explore how we interface the weather and what effect this has on how we respond to the Anthropocene.

Following on from last year, this performance continues to explore digital representations of natural systems and the problematic discourse surrounding convergent technological and biological ecosystems. With certain political transitions threatening to discredit and dismantle climate science research and with neoliberalism and industrialisation growing alarmingly stronger, the need to juxtapose apathy with action is stronger than ever. Injecting a live coded algorave style audio thunderstorm into a chill vaporwave atmosphere, fed into a gif lightning strike of clashing post-biological imagery, this performance hopes to give you an epiphany, or at least piss you off. Don't worry, we can all have a drink when we're done!

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## Book Presentation

## 'Writing Bio art: Artists' texts the book as a living medium. Institutional Critique to Hospitality

(Grigori Publications, 2017)

[EN]

Supported by the Interactive Arts Laboratory (InArts), within the framework of the second international interdisciplinary conference "Taboo-Transgression-Transcendence in Art & Science", organized by the Ionian University from May 26-28, 2017, the book *Institutional Critique to Hospitality: Bio Art Practice Now. A critical anthology* (2017) by Grigori Publications, edited by Assimina Kaniari will be presented to the public.

Convenor:

Assimina Kaniari, Athens School of Fine Arts, Greece

Participants:

Irina Aristarkhova, University of Michigan, USA

Kathy High, Rensselaer Polytechnic Institute, USA

Ioannis Melanitis, Athens School of Fine Arts, Greece

Marta de Menezes, Cultivamos Cultura, Portugal

Gunalan Nadarajan, University of Michigan, USA

Adam Zaretsky, Marist College, USA

*Institutional Critique to Hospitality: Bio Art Practice Now. A critical anthology* documents new directions in contemporary art practice and theory with regard to Bio Art. 13 texts, out of which 11 were especially commissioned for the book, document a transition in Bio Art in the context of contemporary art practice towards notions and matters concerned both with the critique of art institutions as well as the notion of 'Hospitality' as the latter becomes written into art theory and history departing from the essays and philosophical strivings of Derrida for a philosophy of life. Contributions by: Kathy High / Suzanne Anker / Ellen K. Levy / Irina Aristarkhova / Gunalan Nadarajan / Marta de Menezes / Assimina Kaniari / Martin Kemp / Robert Zwijnenberg / Pascale Pollier / Aggelos Antonopoulos / Adam Zaretsky / Ioannis Melanitis.



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